

# CINEMA

## *papers*



Jim Sharman  
French Cinema  
in Crisis

Filming  
the Green Bans

Ken Cameron  
Production Report:  
My Brilliant  
Career

You are always our most valued customer...

...whether it's 3 feet or 30,000 feet or more, there's no difference in our service to you!



colorfilm

35 Missenden Road, Camperdown, N.S.W. 2050

Telephone: (02) 516 1066

# **CINEMA PAPERS**

## ***Beat Inflation and Subscribe***

*Subscribers receive them first... home delivered*

**1 YEAR SUBSCRIPTION \$15.00**

**2 YEAR SUBSCRIPTION \$30.00**

**3 YEAR SUBSCRIPTION \$40.50 SAVE 10%**

I will take a 1  2  3  year subscription

Please start my subscription with issue 20  March-April  
Issue 21  May-June  
Issue 22  July-August

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Please enclose a cheque for \$\_\_\_\_\_

The above quoted offer is post free and applies to Australia only.

For overseas rates see overleaf.

Please allow up to four weeks for processing.

Cinema Papers Pty. Ltd. 666 Victoria Street North Melbourne Victoria Australia 3051

Offer Expires 30/6/1979



# CINEMA PAPERS

*... a gift worthy  
of your  
intentions*

Please send

Address

Postcode

a gift of 6/12/18 issues of Cinema Papers

We will enclose a card from

Message

Cheque enclosed for \_\_\_\_\_

See the subscription form for current rates. For overseas rates see overleaf.

Cinema Papers Pty Ltd 104 Victoria Street, North Melbourne, Victoria Australia 3051



## THE ADAIR INSURANCE BROKING GROUP

mie Blacksmith The Chant of Jimmie Blacksmith The Chant  
olling High Rolling High Rolling High Rolling High Rolling  
ture Show Man The Picture Show Man The Picture Show  
den FJ Holden FJ Holden FJ Holden FJ Holden FJ Holden  
Raw Deal Raw Deal Raw Deal Raw Deal Raw Deal Raw De  
Fraser Eliza Fraser Eliza Fraser Eliza Fraser Eliza Fraser  
vil's Playground The Devil's Playground The Devil's Playgro  
Purple Alvin Purple Alvin Purple Alvin Purple Alvin Purple  
The Prowler The Night The Prowler The Night The Prowler T  
Solo  
Brilliant Career My Brilliant Career My Brilliant Career My  
boola Dimboola Dimboola Dimboola Dimboola Dimboola Di  
ts Reef Taggarts Reef Taggarts Reef Taggarts Reef Taggarts  
96 Number 96 Number 96 Number 96 Number 96 Number 96  
Odd Angry Shot The Odd Angry Shot The Odd Angry Shot T  
Max Mad Max Mad Max Mad Max Mad Max Mad Max Mad  
Oz  
sen Petersen Petersen Petersen Petersen Petersen Petersen  
Felicity Felicity Felicity Felicity Felicity Felicity Felicity  
vin Rides Again Alvin Rides Again Alvin Rides Again Alv  
ay End Play End Play End Play End Play End Play End Pl  
ild Cathy's Child Cathy's Child Cathy's Child Cathy's Ch  
ralia After Dark Australia After Dark Australia A

## NEED WE SAY MORE?

FOR ALL YOUR FILM INSURANCE NEEDS CONTACT:

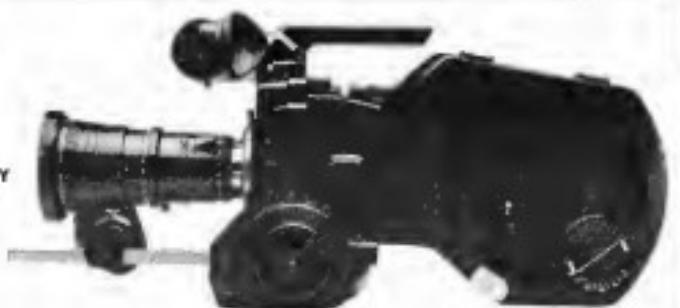
SYDNEY  
David Coleman  
Adair Insurances Pty Ltd  
GPO Box 3884 Sydney 2001  
Phone 27 8741

BRISBANE  
Bob Cook  
Adair Insurance (Qld) Pty Ltd  
GPO Box 1371 Brisbane 4001  
Phone 221 9336

MELBOURNE  
Wayne Lewis  
Adair Insurances (Vic) Pty Ltd  
GPO Box 718 Melbourne 3001  
Phone 61 2485

THEY'RE ALWAYS  
SOMETHING NEW  
AND EXCITING  
AT SAMUELSONS

16 mm FEATURE  
16 mm TELEMOVIE  
16 mm DOCUMENTARY  
16 mm COMMERCIAL



aäton

THE 16 MM SOUND CAMERA THAT DOES IT ALL  
FOR RENTAL OR SALE

### SAMUELSON FILM SERVICE (AUST) P/L

Head Office:  
27 Sirius Road, Lane Cove,  
Sydney 2068 N.S.W. Australia  
Telephone: 428 5300  
Telex: AA25188

Interstate Office:  
25 Loftham Street, North Melbourne,  
Victoria 3051 Australia  
Telephone: 329 5155  
Telex: AA35861

### SOUND STUDIO FOR HIRE

*Suitable for Film, Video and Stills at:*

#### FILM SETS

88 Warrigal Road,  
Oakleigh,  
MELBOURNE 3166

Studio 75' x 46' with 14' to lighting grid.

Large three sided paintable fixed cyc.

Good access to studio for cars and trucks.

Design and set construction service available.

Dressing rooms, wardrobe, and make-up facilities.

#### STUDIO BOOKINGS, PHONE:

Alex Simpson, (03) 568 0058,  
(03) 568 2948  
AH (03) 25 3858

## BLOCKBORD PRODUCTION

Studio of 3D animated films

TELEGRAMS TO:

ANIMATION OF PUPPETS OR ANIMATED  
OBJECTS EFFECTIVE, FUN AND CUTE ANIMATION  
NEW MEMBER FOR THEATRE, ADVERTISING,  
INFORMATION AND STYLING FILMS

TELEPHONE 767 5667

40 Moorabbin Street, Burwood NSW 2128



## WE HAVE MOVED!

to

409 King Street  
Melbourne 3000  
Ph. (03) 329 7033

P.O. Box 4361  
Mail exchange  
Melbourne 3001



## Music in Australia? Hmmm...



Music in Australia is showing good form these days and Film Australia has some real winners for you to see and hear.

### You don't have to be mad to like opera

A film featuring people taking the greatest of grand operas and visiting both Reichstag and members of the Australian Opera is here. *Opera Galore*.

### Incredible Floridas

A feature made Australian-style with music and performed by a cast of Australian Floridas. It's a look at the variety of Australia. This award winning film was directed by Peter May. *Picture in Hanging Rock*. *Opera Galore*.

### The Fifth Facade

A missing link from the producer and director of *Opera Galore*, *The Fifth Facade* is the newest addition to the Film Australia Open House. Actors appearing include Depty Nelson, Charles Mackerras, Edward Williams, the Sydney Symphony Orchestra and the Australian Opera. Music by Wagner and Bruckner. *Opera Galore*.

### Chorus and Principals on stage please

The singing of children. Listen from planning sessions set designs rehearsals to opening night. See the music and drama students of the Royal Victorian Institute of Dramatic Art in their production of *Macbeth*. *Opera Galore*.

### Images for string quartet

An insight into the lives and work of the members of a string quartet in Australia. The string quartet is led by Carl Patti and performs the music of Brahms. *Opera Galore*.

### A Balinese gong orchestra

The Balinese Gong Orchestra comes along to 30 minutes playing a rich and complex variety of tuned instruments. The sounds produced have inspired many composers over the ages. *Opera Galore*. This film can give you a better understanding of the orchestra and its performance through the musicians and its unique *Opera Galore*.

### Concerto for orchestra

To a background of Beethoven's music, the film takes an inspiring look at the work of the leading symphony orchestra under its one-time Musical Director the late Dean Glass. *Opera Galore*.



## Something to think about from Film Australia.

Film Australia, P.O. Box 421 Lindfield NSW 2177. 1970 Australian Film Commission. Federation House, 135 Macleay Street, Sydney NSW 2000. 1-200, 1 Canada, McLean House, One National Park Building, 4125 Sunset Boulevard, Los Angeles California.

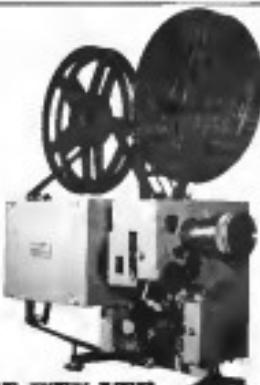


# Ernemann 35/16

PORTABLE

DUAL GAUGE

DUAL GAUGE



CARL ZEISS PTY. LTD.



ERNEMANN

ZEISS

West Germany

#### Specification:

Xenon lamphouse up to 700 watts. Melrose Cross for both formats, excellent picture stability, maximum film protection, sturdily built for professional use, simple, easy and quick change of formats, optical sound for both formats, magnetic sound for 16mm.

Film Speed Options:  
24/25/30

Motorised  
800 1000

Reel  
40 7000

Adhesive  
870 1150

Pan  
821 999

## Telephoto & Wide angle attachments

For Angenieux

15 x 10

10 x 12

2.8 x 16

Zoom lenses

angénieux

AUSTRALIA PTY. LTD.

39 Higginbotham Road,  
Gledhill, NSW 2111  
Telephone 021 827 1444  
Telex: AA25629  
Cables: Meopta Gledhill

## ORIGINAL MUSIC FOR YOUR FILM

Greg Sneddon is an experienced drama and documentary film music composer. He has worked as Musical Co-ordinator for the ABC in Melbourne. If you would like to see some of his work a video cassette is available on request.

Phone: (03) 755 1535

## Photographs

Publicity or Composites

For B & W work done with minimum delay and handle

*Ring Peter Haskins*

(03) 439 2229

*Any Location Around Melbourne*

# What good is a good idea if no one sees it?

Film-making starts with ideas, and the Creative Development Branch of the Australian Film Commission is there to make sure those ideas come across on film.



A scene from *THIRD PERSON PLURAL*

It supports and encourages the creative and artistic development of film, television and video production.

The Creative Development Branch is involved in a wide range of activities including: the encouragement, appreciation and study of film, especially narrative, fiction and drama; experimental projects, seminars and workshops to encourage new



A meeting of Assessors of the Commission

talent; funding of script writing and production, particularly innovative projects including television pilots, dramas, creative documentaries and children's films.

In 1978 the following productions were made under the Experimental Film and Television Fund: *THIRD PERSON PLURAL* — James Ricketson, *TEMPERAMENT UNSUITED* — Ken Cameron, *BUCKS PARTY* — Steve Jodrell, *MAIDENS* — Jeni Thurnley, *WOOLLOOMOOLOO* — Pat Fiske/Denise White/Peter Gayley, and *LETTER TO A FRIEND* — Sonia Hoffman.



A scene from *TEMPERAMENT UNSUITED*

For further information on any of the activities of the Creative Development Branch contact:

Mr. Lachlan Shaw  
Director Creative Development Branch  
Australian Film Commission  
8 West Street  
North Sydney, 2060, Australia  
Telephone: (02) 922 6855



## Contents

卷之三



Jim Sherman  
Interviewed: 2/28



Filming the Green Bans  
A Report 276



Ken Cameron  
Interviewed: 254

## **Articles and Interviews**

<b>Ken Burns: Interview</b>	<b>254</b>
<i>Rolling Thunder</i> Peter Bartley	256
<b>French Cinema French Cinema in Crisis</b>	<b>330</b>
<i>Claude Lelouch</i>	334
<b>The Australian Film Festival</b>	<b>368</b>
<i>In New York</i>	
<i>Jim Sharman: Interview</i>	<b>368</b>
<i>Robbie Anderson, Sue Adler</i>	368
<b>Filming the Green Bans</b>	<b>388</b>
1. <i>Woolloomooloo</i>	
2. <i>Green City</i>	
<i>Barbara Alysen</i>	<b>378</b>
<b>Plan Insurance Trends</b>	<b>390</b>
<i>Robert LaFer</i>	390



**French Canaries  
Surveyed 260**



My Brilliant Career  
Production Report: 287



Padre Padron  
Reviewed: 300

## Features

<b>The Courier</b>	352
<b>Film Censorship Listings</b>	372
<b>Edinburgh Film Festival</b>	373
<b>Jan Ceasew</b>	
<b>Guide for the Australian Film Producer:</b>	
Part 1.5	
Antony J. Giliomee, Ian Ballieu, Leon Gern	261
International Production Round-Up	264
Box-Office Grosses	265
Production Survey	295
<b>Film Study Resources Guide</b>	
Basu Gajpat	311
Future Preview: David	313
Tim	318

## Production Report

**My Brilliant Career: Margaret Finn** 288  
**Gillian Armstrong** 291

## Film Reviews

<b>The Night the Provost</b>	
Brian McFarlane	301
<b>Padre Padroes</b>	
Tom Rean	302
<b>Long Weekend</b>	
Scott Munsey	303
<b>Little Boy Lost</b>	
Margaret McClosky	306
<b>Fox and His Friends</b>	
Sue Adair	307

## Book Reviews

<b>Editorial</b>	301
<b>Calling Studios</b>	303
Brett McWhorter	303
<b>Ghosts: Working Papers In Screen Education</b>	305
Tom Ryan	305
<b>Books of the Quarter</b>	309
John H. Reid	309

**Crane Pages** is produced with financial assistance from the Assembly Plus Committee. Articles represent the views of their authors and not necessarily those of the Editors. While every care is exercised in accepting manuscripts, liability for loss or damage to either the Editor or the Publishers cannot be accepted except liability for loss or damage which may arise from negligence. This magazine may not be reproduced in whole or in part without the prior permission of the managing editor. **Crane Pages** is published twice yearly in January, February, May, June, October, November and December. Volume 10, Number 10, March 1994. ISSN 0898-2613. Postage paid at New York, NY, and at additional mailing offices. Postmaster: Please address all correspondence to **Crane Pages**, P.O. Box 100, Media, PA 19063.

©Copyright Dilemma Presses Ltd Number 30 March April 1979

Then come another fifteen sets

Growth Rates, March 2007 = 126







# Ken CAMERON

## SAILING TO BROOKLYN and TEMPERAMENT UNSUITED

Two of your films, "Sailing to Brooklyn" and "Temperament Unsatisfied", are concerned with secondary education and the teacher/student relationship. It seems something of a preoccupation at your part ...

I was a teacher for three years, and film was a way of coming to terms with the problems I had been facing. I never wanted to teach, but I was faced, with a silly distributor, and I had no choice. For the first year I was just lost.

Then I became interested in filmmaking; the first film I made was with students in a film-making situation. I was really using film as a means of getting to know the kids better.

In both films, life in secondary schools is shown as being completely boring — for students and teachers. Is that an extension of your own experience?

You: The worst of it, I don't know what the answer is, but I believe schooling is dead.

As a young teacher going into a school situation, no longer believing in the three Rs, I couldn't assume the usual role. But I soon realised that I was inflicting incredibly boring things on the kids, often because I was bored. I couldn't see my answer to that within the State school system, though I know there must be answers.

In "Temperament Unsatisfied", Mark (Stephen Spratt) rebels strongly against the school environment. Yet, apart from creative drama, he has very little idea of alternative teaching ...

You must remember he is only a student teacher. If he stayed at the school for any length of time, he would have to develop a more coherent approach.

At the same time, you can't say in a school without compromising — that is what happened to the Anna (Edwina Nevill) character. She partially shares his view of things, but she knows one can't

Ken Cameron was first inspired to make films when he was a teacher for the New South Wales Education Department. As a writer-director, he made two films about that experience — "Sailing to Brooklyn" (1974) and "Temperament Unsatisfied" (1978).

"Temperament Unsatisfied" is about a young trainee teacher who finds his radical methods condemned by the teaching establishment. At the end of a trial period, he resorts to deliberate educational anarchy and is drummed from the profession.

In "Sailing to Brooklyn", a young teacher enters a relationship with a sexually-sophisticated student. As the affair develops, the teacher remains tentative and fearful, being ultimately sustained by the girl's emotional maturity.

In contrast, "Out Of It" (1976) deals with three unemployed, working-class youths who burgle a warehouse job and drive North to escape the police. Their car breaks down and is eventually stolen; they run out of money and enthusiasm; finally, they return to Sydney and their old ways.

In all three films, Cameron pits freedom against repression, and frustration against authority. His characters are trapped and manipulated by institutions and social forces. They are fauvic, charming and brash; prone to fits of fatalism, but finding strength in everyday truths: "If you never take a chance, you'll never pull off much of a win."

Cameron has also written screenplays for "Simmonds and Newcombe", the story of Australia's largest manhunt for two of Sydney's notorious escapees; "The Unknown Industrial Prisoner"; a project eschewed by political intervention; and "Monkey Grip", an adaptation of Helen Garner's novel of love, possession, and heartbreak.

In this interview, conducted by Rod Bishop and Peter Bellby, Ken Cameron talks about his films, his scriptwriting and his new project, "Monkey Grip".



Student and student in Ken Cameron's first film, *Sailing to Brooklyn*.

behave that way, you put part of yourself to sleep in order to cope. If you want to stay a teacher, yes, you'll be yourself, you have to learn to relate to people on a safer, approved level. That's what she kept telling him.

Do you regard teaching as a form of theatre?

I think a lot of young teachers feel they are unwilling performers and it is a terrible weight on them. When you look around you realise that all the teachers who have any sort of performance — like Sandy Yule (Ken Goodwin). He is part paternalistic disciplinarian and part stand-up comedian.

Older teachers are generally authoritarian, but they can often be quite fugly and kids tend to understand them — or, at least, know where they stand with them. I find a lot of affection for those old guys, because they have found a way to cope. That's why I want Mark up to observe. He hasn't learned to cope and feels threatened by the environment.

When Steve Spurio first came to the school for rehearsal he was shocked to find out how right-wing many of the kids were. A lot said they liked teachers who got on with the job and pushed them through the exams. They weren't particularly interested in teachers who were trying to "reach out". Yet a lot of radical teachers go overboard trying to relate to these

Do you consider Mark's creative drama lessons successful teaching experiments?

No, total failure, though not damping inflates. In the first lesson the kids at least have a good time, which is more than they usually get from school.

You are not presenting them as a kind of solution ...

No. Did you think the film suggested that?

Well, while they are not successful, they do attempt to grapple with the school environment ...

In the sense that they undermine and ridicule it. But they are not meant to be models for alternative teaching, though I

can see the film might suggest that I didn't want to save Mark from a teacher because each one of the characters — "Sandy," Yossi, Anna and Mark — is right in one sense or another. It is the school environment that makes things impossible.

Do you see the school as a model for different kinds of conformity?

I am always among people who claim that the moment you leave school you forget everything, but unfortunately it's not true. The lessons you learn from school are always with you, and often they are terrible lessons — particularly the positivity and conformity.

Mark wasn't trying to get the kids to like him so much as to react to him, to invite the kids to react to him as a representative of the system. But it's the system that reacts, not the kids. Conformity wins.

The aspects of sexuality you deal with in "Stilling to Brooklyn?" are much less apparent in "Temperament Unsettled" . . .

If you read the script of "Temperament Unsettled" you would see it was much more interested in sexuality than the film turned out. It was much more sexual and erotic, but through choices made in the casting stage I was led away from that.

Teaching relationships can be very passionate, but in schools they are suppressed and not allowed to be understood.

I regret that both these films only go part of the way towards understanding. It is something I have to return to, but not at the moment.

In your films, there is a key moment that leaps off the screen. In "Stilling to Brooklyn?", it is when Steve tugs the blazer and the chick falls in the floor in slow motion. In "Out Of It", it is when the boys leave the car and go for a swim. You see their reflection in the door as they walk away, and the camera tilts up as Anna-Maria Winship's face. It is a judgment moment we pass know something is going to happen. In "Temperament Unsettled", it is the scene where the father is taking photos of Deborah Kennedy in the pool. The sixteen-year-old brother drops the Polaroid into the water and it floats about as Deborah swims through the shot, leaving it bouncing on the waves. Do you consider these moments as being particularly significant?

You, absolutely. One thing I love about cinema, which I have not given enough room to, is the moment when a mood or action can be crystallized in a single, intense image, one that is often as



The "key" moment from *Out Of It*, where Anna-Maria Winship watches the boy swimming.



On the road. From left: Michaela, Matt and Paul. Photo: Michaela Doherty.

significantly ambiguous as it is powerful. Filmmakers, like Robert Bresson, make entire films with this intensity of observation I want to try and develop.

With the shot of the dancer I was trying to find a physical act that summed up the horrible feeling of the end of a lesson. It is an image teachers will understand.

What is the marketing strategy on "Temperament Unsettled"?

The Co-op has done what it can do in Sydney, and I did a preview for post sales Paul Coster<sup>1</sup>, who is handling the film theatrically in Melbourne, is also pursuing print sales

People always think they are kids, but they are not. They are meant to be what they look like — that's their early twenties.

The film was based on a bunch of guys who sensibly got into my wife's car. We developed a strange relationship with them while they were driving the car — they had been panel beaters. I was unemployed at the time and I felt very much like them. I was interested in their philosophical approach to life on the dole, their directionless lifestyle.

*Out Of It* is a film that has been overanalysed, yet hardly for understandable reasons. I think people expected it to be an action/sport film. They weren't prepared for a low-key, member, without genre locks.

It was the journey aspect that interested me most. I have always been interested in Australian journeys. Like the early explorers, those guys head off on a map that just tapes off into nothing. By themselves, they discover their lack of real purpose.

"Out Of It" reminds me of Wim Wenders' "Alien In The Cities" . . .

You, I was greatly influenced by that film, the second-hand clothes of going North, of transcribing the histories of life — and failing to make the deeper connections that one yearns for. But it's not rich material for drama because it lacks punch and drive, it is probably more literary than cinematic.

When I made *Out Of It* I was still thinking film for myself. I didn't worry about who was going to see it, or what they might expect. That was a stage I have passed through, and now I am for more conscious of people's expectations.

It was a blissful period, but I think the situation for these filmmakers has changed a lot since then. It has become harder to make a film, and you can't indulge your artistic interests to the same degree. You can either make a film that's totally bizarre and experimental, or one that interests a multi-billion dollar studio that you are "serious". I have been guilty of the latter, like many others. I have realised there is a terrible price to pay if you make a bizarre or incomprehensible film — it might be your last.

You have made two mini-films. Is it a form you like to work with?

No, I believe there is something very wrong with that concept.

The Creative Development Fund has been quite fantastic in helping filmmakers, and anybody who has been supported by them is very grateful for having been given the chance. But at the same time, the Creative Development

<sup>1</sup> Paul Coster was, until recently, distribution manager at the Australian Film Institute.

## OUT OF IT

"Out of It" seems an extension of "Temperament Unsettled", in that the kids appear to have come straight from school, and with a legacy of that education . . .

Simcox has helped develop a film from that is very hard to distribute. You are generally given \$35,000 and you shoot the film in two or three weeks. Yet if you had another \$30,000, and could keep going for another couple of weeks, you could have a feature. It is also difficult to write a satisfying 90-page film.

I think it would be much better if people were encouraged to make low-budget features instead. I have talked with Phil Noyce and other directors about this, and they tend to agree.

## WRITING

I don't regard myself as a writer, but in this country it is easier to get started in film if you can also write them yourself. The Experimental Film Fund, for example, has always been ready to encourage personal statements.

If you want to start from a short story and say, "I want to adapt this", it would be much tougher getting money. I suppose I was forced towards making personal films as a result.

You haven't any particular beat towards writing your films...

No. I would love to find a writer to work with because each time I write a screenplay I find it a terrible ordeal. It takes me ages

Yet your films demonstrate you have writing talent...

It is just a matter of observation, and that is a quality I find in many Australian films and Australian writing in general. I don't regard what I do as very different from what many other people do.

I think there is too much emphasis on scripts in Australia. Barry Lyndon, for example, works from a story-board with areas like hasn't ever written a script, because he considers it a waste of time. I feel the same, but at the moment it is something we are all forced to do.

The classic example of how story-oriented we have become is Fred Schepisi's script for *The Chant of Jimmie Blacksmith*, which is beautiful to read and a very seductive work, but which, as it turned out, didn't solve a lot of the dramatic and structural problems in the story.

There are Australian filmmakers I greatly admire who have had great difficulty getting money from the Creative Development Branch because they are knocked back at the script stage. This is quite unlike the German situation where filmmakers receive money on the strength of work they have done. If someone has shown their

talents on the set, I think they deserve that kind of help.

You are writing a screenplay for Film Australia at present...

Well, I am researching and proposing a short sponsored film on contemporary housing problems. I am working with Tom Mennell, who is best known as a documentary producer. The film will be a cross between *Cathy Come Home* and *Who Killed Jenny Linsky?* It is dramatised film, made in a simulated documentary form, which will use

a range of documentary techniques to tell the story of a couple who are trying to buy a home over a ten-year period. It examines their life in a convent park while it's like trying to rent a place when you have no dough and you are on the dole.

## SIMMONDS AND NEWCOMBE

You have also been working on a script based on the Simmonds



Ken Cameron directing a scene from *Temperament Unsettled*.



Bryan Brown as Mark, the student teacher who confronts the school authority in the town hall if the kids report him, they will offer input into systems. *Temperament Unsettled*

and Newcombe material. How did that project come about?

Phil Noyce had just finished *Backroads* when I approached him with the idea. He was interested in it, and the McEvers asked him about making a feature of it. Phil asked me to write the script and I researched it in all the streams we've looked to the likes Les Newcombe had made, consulted the ABC and newspaper files, and so on.

Finally, I sought out Les Newcombe — Simmonds of course is dead — and we had a meeting in a hotel bar, the back of Arthur. Les had heard about the script and felt very threatened by it, but fortunately he liked what I had done and we decided to work on it together. We developed a few drafts, and then put it up to The Australian Film Commission.

Simmonds was a very charismatic guy — he even looked like Warren Beatty — and there is an obvious connection between Newcombe as Australian folklore and Beatty and Circle of Friends. His son was William Wyler's *The Desperate Hours*, he also liked Humphrey Bogart, guns, country music and big American cars.

Phil and I found it very attractive that Goo Harry was set across the transition from the central 1950s to the bush early '60s, with rock and roll, television and all the changes which found

their way into *Newland*. Perhaps the time to make this film has passed.

At what stage is the project now?

All this was going on while Phil was busy doing *Newland*, and unfortunately the script became more or less shelved. Jessie Blacksmith and Mad Dog have also shown that films of this type generally don't succeed at the box-office. Phil has also been worried about the idea of doing another film in basically the same era as *Newland*.

There are three drafts and two of them have been up to the Australian Film Commission. One of these was greatly liked and we were given a lot of latitude to develop it further. However, by the time we put it up again big budgets were out of favour and we were encouraged to either reposition it as a low-budget, intense psychological drama, or a moderately budgeted showbiz comedy adventure.

The last draft took place in the year *Breakfast* was made, and we had always been torn between making a film that looked like *Breakfast*, and had the energy of *Pure Salt*, or making a low-budget feature on the Jessie Blacksmith scale.

It is interesting that you should quote a mainstream story from the 1930s and early 40s with "Mad Dog" and "Jessie Blacksmith" ...

Both have cut-down film structures, and it is fascinating one draft of our script is like that, though we have another more daring version which teases between the past and the present. The mainstream frames the film but you keep cutting back to the past.

Apparently M & L Casilago are to produce the film.

You've parted company with the McFerrans when that became involved with *The Last Wave*. As Leg Newcombe had approached M & L in act in his capacity, they seem to us.

Now that Phil has announced plans to direct *King Hit*, his version of "the biggest political event of the century", I have given thoughts to directing *Sinheads* and *Newcombe* myself.

## THE UNKNOWN INDUSTRIAL PRISONER

Many people have David Ireland's *The Unknown Industrial Prisoner* on their bookshelf, but very few have read it right through. It is a very original, imaginative and tough novel, but



Mark (Dennis Stoen) and Anna (Binton Noland), the teacher who, while crusading for the rights of Mark, is compromised by the school authorities. *Temperament Unsettled*

it doesn't immediately suggest a film.

Dick Baker was the first to have the rights to the book, but he couldn't get it off the ground. He wasn't able to get a script to *Sheil*, or *One in an Army* that would allow him to film on location. Instead he worked for *Sheil* for several years and the book had gradually circulated through the executive suites of all the oil refineries. There was no way they would let someone come in and make a film that was going to drop the book on them.

During the problems, Dick Mason of Film Australia had long discussed the project. He saw in *The Unknown Industrial Prisoner* the opportunity to make a film that was interesting as well as having social and political impact. Dick had read several versions over the years, but things have always fallen through. I don't know all the reasons and I never asked.

Arch Nicholson, who was to direct the film, and Dick read the script on *Sinheads* and *Newcombe* and said they thought the style was something they could do. Dick called me up and asked me to read this book. I was unimpressed at the time and, though it was the best thing I wanted to do in that I wasn't sure I could come up with anything. I needed the money. So I said yes and set to work, consulting regularly with David Ireland.



Mark (Dennis Stoen) and Anna (Binton Noland), the teacher who, while crusading for the rights of Mark, is compromised by the school authorities. *Temperament Unsettled*

The novel doesn't have characters in the usual sense — it has types — so I had to create characters. I also had to carry a narrative out of the book.

At first I was reluctant to do that, thinking it would be nice to make a film as bare as the novel — I guess I was influenced by films like *Thomson*. Dick, however, didn't want it to go that way, he wanted to make a film that could play at Sunshine or Paramount.

Dick had written the novel for these people, and was very upset when he found that they had never read it. Academics and intellectuals were almost the only people to read it.

The project was then voted . . .

Film Australia is in a terrible position, in that if it's rejected, it's voted, it can't do anything with the script. As a result, practically every writer in the country has a script somewhere in the Film Australia studio.

Dick has been through this enough times and he was determined not to have it happen again. So, instead of putting it straight up to the APC, he sent it to people like Bruce Beresford and Tony Buckley to get some idea of what we would be in for. Their responses ran the whole gamut

from "The *Blind Paper*", *Cinema Papers* No. 22, p. 10-11, 11, people like Tony Buckley loathed everything it stood for, while others liked it, thinking it had potential. In the end, the assessments cancelled each other out and were useless. We realized then that we were in trouble.

Dick warned me to write back and work on another draft, but I was exhausted. I had reached the point where I felt I had nothing more to offer. David was busy on another novel, and he didn't want to go back either. Dick then suggested approaching Alan Seymour, and that started a whole new

After some time I and I collaborated with him for a while, but I had become caught up with *Temperament Unsettled* and, with my *Art Film* in year, I wanted to spend all my time on it. It was a crazy situation with him trying to add my film with David Hunter [over the telephone]. Finally I backed out.

As well as script-editing, my draft, Alan reworked the script, bringing a back more in line with the novel. This he and myself agreed to satisfy Film Australia but not the APC. The rest of the story you know.

Are there moves to produce the film independently of Film Australia?

Dick left Film Australia with the hope of producing it himself. He spent most of his productive years at Film Australia working towards the possibility of making films like *The Unknown Industrial Prisoner*. When that was knocked back, he saw the end of that development. A number of people have also left since, and Film Australia seems to have become less certain of its role. That, of course, is only my view. Quite a few people were pleased to see the project continue. They saw it as a strong direction.

When Dick left he tried to get hold of the rights, but the equal had sole claim of the *Blind White Organization*. Film Australia never held the rights. All they had was a gentleman's agreement with David Ireland and his agent. There seemed no reason to fear, after all, who would ever want to make a film of such a difficult, uncompromising book?

Philip Adams had by this time teamed up with Dick in an attempt to produce it — but they didn't have the rights. The APC tried to bring the two partners together, the idea being that Kevin Brooks and David White become executive producers. It sounded great, but the partners couldn't agree about how the film should be treated.

People like Philip Adams, Alan Seymour, Dick Mason and myself felt the film should be outrageous and crazy, and not attempt to be a sentimental statement about industrial relations. But the

2 See "The *Blind Paper*", *Cinema Papers* No. 22, p. 10-11, 11.

Brooks White Organisation didn't see it that way. Kevin and David were planning a more serious analytical film about industrial relations, using, I believe, some union money. I am not putting their view down, but it was incompatible with ours.

I think Dick has given up hope of working on it, and Kevin and David have gone ahead with plans to purchase the script from Film Australia.

**Do you know of any other scripts that have been dropped for political reasons?**

**The Unknown Industrial Prisoner** is the only overtly leftist political film that I have heard of at Film Australia. Other projects have certainly suffered from bureaucratic interference, but that's inevitable without a government film-making corporation.

## MONKEY GRIP

Your new project is to be an adaptation of Helen Garner's "Monkey Grip" ...

**You** Almost everything I have been working on for the past few years has been about male relationships, and that is a side of life I am no longer as interested in portraying. I am much more interested in male-female relationships and several policies.

Australian males have difficulty being open with their feelings, especially when dealing with their sexuality. That could be why there are so few interesting male characters in Australian fiction, or at least why they lack the depth you find in European films.

Perhaps, too, I feel much more comfortable working with women, particularly when it comes to writing and discussing a script.

*Monkey Grip* is clearly about an experience quite different to mine. I am married with two kids, and live a very different life from Helen. I felt a certain trepidation about that at first, but it had also attracted me strongly.

I went to Melbourne and met Helen, before spending four months brooding over ways of doing it. The novel isn't obviously convertible. After *The Unknown Industrial Prisoner* I was wary of adapting another novel, but Helen and I agreed about an approach. I was to develop a structure which we would then discuss before committing ourselves to a screenplay. The changes we have made are important ones, and the film will end up shifting the emphasis to include some of the things Helen chose not to write about.

**There was a piece of graffiti which appeared in *Cufflife* after**

the book was finished. It read, "Helen Garner has whitewashed her reality." Some people felt the bits she had left out were more important than those she put in ...

**But *Monkey Grip* is fiction — it doesn't have the obligations of an autobiography. It is an universal aspect that interests me, not the supposedly autobiographical details. There is no way I could, or would, tell those things back. I could attempt to find out about them, but I am not interested in making a documentary. Helen chose to write a work of fiction, and that's what I am working with.**

The book is a post-fictional work in a way. It doesn't concern itself with the changes Helen went through, but picks up at the end of those changes. People who lived with Helen through those changes might feel she has suppressed a vision of herself, but in order to write you have to say to yourself, "This is what I can reveal; if I reveal any more I will obliterate myself, smash up friendships and destroy the foundations of my life."

**What are the changes you have made?**

The book is structured like a diary and told in the first person. Consequently, some of the characteristics are very sketchy, as I have had to do some expanding. But at the moment I am still finding the directorial shape. Helen and I are working by correspondence (she lives in Paris).

We certainly won't be making Part 2. Bert DeJong already has that territory well staked out. The film will be about love, possession and obsession, and ignore the rock and roll scene that the book had.

**You can grow up with rock and**

roll in Melbourne. It is much more intelligent and connected to a life than Sydney rock and roll. That element attracted me initially and has been expanded.

**You said you were interested in the "universal" aspects of the book, but are you taking any account of the experiences which people went through during that period?**

The film is being set in the present and we are cutting some things that anchor it to the early 1970s. For example, the making of *Pure Sht*, which figures in the novel, won't be re-created.

Obviously, the relationships that inspired the book aren't directly accessible to us, but I think that's good. We have a hang-up in Australia about first-hand experiences, you always have to justify your work by saying, "Yes, I have lived that life."

It is illogical to attack second-hand experience because that, after all, is what a film, or any work of art, is. The attitude towards a detail is the value of distilled experience.

**Some parts of the book refer to a Carlton scene that is quite different to say in Sydney ...**

**Yes, I understand that from conversations with Helen and other people who have lived in that area. Sydney is full of refugees from that world and I know a few of them quite well. They describe it, romantically, as a hot house environment, where a number of relationships overlap, where people change partners quite frequently and have been forced to work out their ground rules. But young people everywhere are**

entering a similar style of life, to some degree.

Marriage is beginning to look less and less tenable as a life-long experience to more and more people. Nobody wants to deny themselves the experience of other relationships, as they have to find ways to deal with that — and the golf!

*"Monkey Grip"* was published at the end of a very intense period. These are less tumultuous times now, and there seems to be a greater concentration in monogamous relationships ...

**What did Bert DeJong call it — "serial monogamy"?** But as I said, we aren't trying to make a documentary about a particular group of people. It isn't important that, in reality, things have changed somewhat. If you had lived through it, I am sure it would be so painful that you wouldn't even want to approach. That's probably why no one in Melbourne seems to have made a film about that literary

**Who will produce the film?**

**Pat Lovell.** She is very interested in it because she has, in many ways, been through these experiences. Carlton is very similar to Belmont, though in a less sprawled way. The difference is that in Carlton there has been more of defining that sort of relationship: the Prison Factory, the newspaper, the literary scene. There is no coffee society of Sydney, no feeling that you can run 100 people here.

It is going to be an inexpensive film — \$100,000 or so. It will be made in the way John Deegan has been making films: very low budget, small crew, no big stars. We hope to make it this year. \*



Ken Goodley as the policeman "Stanley" (from television) and rebellious schoolboy Gregorius Gossard



Helen Garner, author of *Monkey Grip*

EN COMPÉTITION

# *L'Amour en fuite*



JEAN-PIERRE LEAUD · MARIE-FRANCE PASIER  
CLAUDE JACÉ · DANI  
DOROTHÉE



# FRENCH CINEMA

## FRENCH CINEMA IN CRISIS · PART 1

For many, French Cinema is the epitome of cinematic art. A strongly nationalistic industry, it has received wide critical acclaim in, even though its more directors such as François Truffaut, Robert Bresson, Claude Chabrol and Alain Resnais, produce only a small part of its output. High critical regard and a healthy box-office, of course are not always compatible, and in France this dichotomy has descended into a crisis, with budgets continuing to rise while audiences steadily drop off.

In this first part of a two-part article, E. M. Donatelli of the School of Modern Languages, Macquarie University, takes a probing look at this crisis, analysing the causes of it and the many measures suggested to alleviate it.

A year ago this article would have discussed whether French Cinema was in a state of crisis or not, and whether the issues involved were moral, qualitative or economic. It is now too late for such deliberation. The crisis is with us (so evidenced by the 450 "spontaneous" organized round tables last year in all parts of the country). Our present obligation is to examine the various causes first, the areas in which it is felt, and the possible solutions to it. In the process, some description of cinema's organization in France will be necessary so that one may fully understand the tragic situation that is threatening to destroy an art and industry of great national and international prestige.

The steady decline in attendances is testimony that all is not well. The causes are multiple and complex: television rivalry, problems within the industry, fewer sales abroad, undirected government finance, the mediocre quality of the average film. All these frequently-mentioned complaints, and many more, will form the main body of the investigation.

In conclusion, we will consider the most

1 Interestingly enough, inflation - a curse of the modern world, does not finance cinema set money for the crisis. Even though the cost of making a film was greater in the last decade, it is difficult to say much more for the income produced. Inflation seems to have had little effect on world cinema ticket prices, and the same can hardly be said for the services. The major European market leaders - Adamo, Uci, Ropé-Fox, L'Europe, Le Bonheur - take about 30-35 million (1980-81) a film and a uniform percentage of the public (between three and six per cent) goes to see them. In 1973, for example, 4.2 per cent of the French population went to see Adamo's films. A reasonable average for most others would be around FF 1.25 million (US\$1.600) and it is by no means uncommon for some well-known performances, though not necessarily to work for FF 1.75 (US\$2.25) or less. Despite the claim that the average income per capita has risen from \$1,5 in 1954 to \$3,1, and, until sterling oil, since more than 50 per cent of French people did not go to see a film during 1972.

Recent developments and reflect upon the largely-needed remedies.

### ATTENDANCES

In the vicious circle of the present crisis, the most potent cause and effect is, without doubt, the declining attendances. The following table, in which attendance figures are linked approximately to important sociological and economic factors, reveals that since 1969 French cinema has lost more than 50 per cent of its patrons with flagrant losses of about FF 20 million (US 4 million) a year.

YEAR	ATTENDANCE	PATRON
1962-3	204 million	Concession
1969-70	420 million	Concession
1970-1	400 million	Concession
1971-2	400 million	Cinema cities
1972-3	390 million	Cinema cities

New techniques longer screens, modernized theatres, etc.? and additional governmental assistance led to:

YEAR	ATTENDANCE	PATRON
1972	421 million	New Reeks
1973	373 million	Annual admissions
1974	344 million	Reeks in small towns
1975-6	330 million	Supplementary admissions
1976	317 million	Price of art houses
1977	310 million	New art cinemas

In 1977 there was a severe economic crisis; for the figure of 168 million patrons (a drop of 4.2 per cent on 1976) is the lowest in modern times. Only 14 per cent of the French population now consider cinema as their favorite outlet (mainly in the 15-34 age bracket), the average number of annual visits per capita has dropped from 8.5 in 1954 to 3.3, and, until sterling oil, since more than 50 per cent of French people did not go to see a film during 1972.

Figures for 1978 are not yet available, but there seems little cause for optimism since the

first six-month period, while total attendances were up 4.6 per cent, it is widely due to three being out more week in this semester than in 1977.

Even more distressing in the field of cinematic pride, the greatest influence have been the French full-length feature films, which saw attendances drop 33 per cent in 1977, compared with the previous year. Due to the phenomenal success of *Star Wars* and *The Spy who Loved Me*, American films increased in popularity by 5 per cent. This trend was, if anything, accentuated in 1978 by the country's two greatest box-office hits, *Claire Encounters of the Third Kind* and *Saturday Night Fever*. *Julie* also increased in popularity by 87.5 per cent producing the grim situation in which 38 per cent of French patrons saw an American product, and another 15 per cent went to an Italian film. In just six years, the French share of the market has fallen almost 9 per cent, and soon less than half the patrons in French cinemas will have been drawn there by a French film.

The whole situation is likely to have adverse effects on the distribution and exhibition systems, for there exists in France a notable sociological phenomenon which reveals that a drop in attendance at French films quickly produces a decline in the popularity of foreign products.

Already, the loss of audience interest has brought about a decrease in the number of seats available. In 1964, France had 5880 cinemas; this has now been reduced to about 4300. Large halls have been demolished to make way for multi-room complexes, spreading only five countries in the country (two in Paris, one in the suburbs and one in Lille) have more than 2000 seats and only 174 (4 per cent of the total) more than 1000.

Simultaneously with the disappearance caused by the dislocation of the seat public there has been an extended growth in the number of art-houses: 40 in 1964, 492 in 1973, about 800 today (18.5 per cent of the total).



Robert Bresson showing *Le Diable*, préférablement.



François Truffaut and Nathalie Baye in Truffaut's *La chambre verte*.



Claude Chabrol looks up a shot for *Whitney Houston*. Chabrol names, in average, 200,000 per film.

Bouloane were here struck this type of crisis to a much lesser extent. However, since at the best of times art-houses cater for only 18 per cent of the French audience (with an average occupancy of 22 per cent), they don't represent a serious contribution to the rows of 110 million seats elsewhere (average occupancy of 11 per cent).

The 5 per cent increase in receipts during 1977 is of little solace, for, besides being lower than the overall increase in the cost of living, it stems from the fact that ticket-costs, following an agreement between the cinema profession and the Minister of Finance, went up 6.5 per cent. Certainly, no solution to the present crisis would be found by putting up prices to compensate for declining patronage.

It is particularly interesting to learn that the worst of crises is suffering from an identical malady — namely, that in the past 15 years the cinemas of the European Bouloane Community have lost 75 per cent of their patrons.<sup>2</sup>

Attendance figures reveal that cinema in France is no longer the popular art form that it was 30 years ago. The situation of cinema has changed radically and there are now very few films seen by a large number of people; many more, made uniquely for the art-houses, are seen by a small minority. The latter may be very interesting, but it is every bit a minority interest.

## CRISSES

The present economic crisis is not, however, the first that French cinema has undergone. In the past, energetic campaigns, led by officials bodies involved in the industry, have always come to the rescue. In the immediate post-war period, France found herself flooded by American films and her entrepreneurial fervour was in danger of becoming seriously damped.

An independence of French production began in plenums, the Government stepped in, and in September 1946, a new law imposed 25 per cent tax on the receipts from foreign films, plus surcharges on entry-tickets and programme. Thus was born the first example of government assistance (*l'aide d'Etat*), and continued until 1953, when the famous *fonds de soutien* (support fund) was introduced.

The steep fall in attendances around 1952, due simply to the outdated content and methodology of well-known directors, was a benefit of originality and inspiration, was



### Pour qu'il soit attentif à cette place-ci...

Les éditeurs ont parfois des difficultés à trouver des acteurs qui jouent dans les salles obscures. Mais il existe quelques personnes qui sont très intéressées par les salles obscures. Les éditeurs doivent être très attentifs à leur recherche.

Alors, je pourrai évidemment

reversed by technical advances such as CinémaScope and Technicolor. Albeit with the New Wave's modernisation of theme and form, this technical revolution brought the people back to the cinema. They stayed there until the corrosive influence of television from 1955 onwards.

The crisis of the 1960s (58 per cent attendance drop between 1958 and 1970) was accentuated by the French being more affluent than before, witness the expansion of the economic middle-class and of country audiences who, isolated away from major centres and, more interestingly perhaps, the installation of television sets in most households. Once again the Government intervened, with the Cabinet approving a 24-month grant of grants to work under the Minister of Culture in all the branches of the industry.

Three important steps were taken. A promotion of "youth and family" films was adopted, and cinemas showing them benefited from lower taxes (this relief lasted until 1970 when Value Added Tax was unfortunately applied to the drama, thus ending a very

### Il suffit de lui promettre celle-là.

Il faut bien reconnaître qu'il faut de l'argent et une réponse de nos amis à l'industrie à participer.

Quand on aime la vie, on va au cinéma.

"When one loves life, you go to the cinema" is an advertisement from the 1970s. It depicts a man in a suit sitting in a cinema booth, looking at a screen.

successful experiment). Taxes were also reduced for art-houses, a great reason for their rapid expansion. Thirdly, the laws governing the private and very popular circuits were tightened up, banning showings to gamblers, financial speculators, allowing them to present only "saloon" films and forcing them to wait four years before being able to show commercially-successful films.

Such remedial measures, effective only to a limited extent, could not avert the grave crisis that faced the cinema industry as the 1970s dawned. But the existing studios were closed, and those remaining open operated at half-loss. 50 per cent of the public—most public preferred to watch a foreign film; money was scarce and unemployment widespread. The industry was desperate and, alas unfortunately, it was left to one vital sector of the industry — the exhibitors, rather than the Government — to find the panacea.

At their 1971 National Congress, the exhibitors voted their main grievance: not enough freedom in fixing ticket-costs. (Banned since 1965, while prices and inflation had been rising all round), excessive taxation, and a lack of state assistance for the struggling independent exhibitors. No content to remain passive, the exhibitors counter-attacked the falling attendances by going out in search of a new public, particularly in the Paris suburbs. They became individual entrepreneurs.

Market research led to a new concept of halls instead of 800 seats and one screen, cinemas were to comprise four smaller halls offering the spectacles in change. The "bad card" was launched, providing a 5 per cent reduction to spectators. A heavy advertising campaign, costing FF 5 million (US \$1 million), was initiated as the slogan "Quand on aime la vie,

<sup>2</sup> The notable exception is the US, where former and extant film stars receive substantial representation and modern musical comedies have audiences higher at their highest level since the end of World War II.



Marguerite Duras, writer and director of *Le rire*.



Claude Sautet, whose most successful films include *Cesar et Paola* and *Un dimanche à la campagne*.



Alain Delon and Odile Marti in Georges Lautner's *Mon fils sera saint*. Delon earns about \$600,000 per film.

on me au cinéma'?" "What you love life, you go to the cinema," I appeared everywhere — indeed, this catch-phrase was so successful that it is still in use.

These efforts were not in vain — attendance rose 2.7 per cent in 1972, though the success was short-lived. The problems of the early 1970s are still very real today, exacerbated no doubt by the internal disputes occurring between the industry's various segments, all armed with their own jargon, political arguments. As the actor Bernard Blier said recently:

"The disease which is currently afflicting French cinema stems from the fact that with us all those who are involved in the profession fail to see each other, whereas in Italy everybody feels jointly responsible and so you get a certain solidarity."

<sup>3</sup> Quoted in "Star Invention Is Frenchmen's Trap," *Pure Box Office*, May 3, 1971, p. 34 (author's translation).

expected fluids do not materialise.

One case is the rather sensible of low-budget production in France. Christian Fechner, who must have very modest budgets and backers.

On *Cafman Fechner* suffered a disastrous loss of FF 5 million (\$1.25 million) but this was quickly recuperated with the successful *L'âme de la vache* (*Heart of a Cow*). However, his latest film, *Un animal* (Gérard Philipe and Raquel Welch), to which he had committed a large amount of personal finance, quickly spiraled him back into huge debt.

Many producers, however, are realising the errors of such ways and have begun to operate on reduced budgets of FF 4 million (\$1000,000) maximum. In 1973, for example, there were only four or five worthwhile big budget films. This, in part, is because executive French producers have never succeeded internationally.

Famous actors and top technical names are no guarantee against flop. It is equally true that low-budget films can enjoy considerable success. In the past two years, France's weekly "Top Ten" has included numerous films made for less than FF 3 million (\$625,000).

Hopefully, such developments will stimulate international interest, for recently sales abroad have plunged to an alarming low. The success of *Cesare, cesare, incertitude* is typical of that of *Et bien voilà la Justice* 2 and *Un boomer de une femme*, France's first post-war film, was sheathed, in fact year only about a dozen films prospered abroad.

Most disturbingly, international contracts, already on the wane in 1970, were down a further 14 per cent (Recapital 2 accordingly by 28 per cent) and now only 10 per cent of the country's total cinema revenue comes from sales abroad.

Faced with the demands of producers preoccupied by "territoriality," demands which often encroach upon their artistic ideals, about 200 directors have formed independent companies to produce their own projects. This will, no doubt, facilitate the making of the film, but the directors may find themselves faced with more distribution problems.

For their part, some actors (including Alain Delon, Jean-Paul Belmondo and Philippe Noiret) have become, to a larger or similar extent, producers. Michel Fauvel has already co-produced three films, generally putting up 75 per cent of the finance and leaving the rest to a major film company like Gaumont. His strategy with *L'Etat sauvegarde* and *Dans l'ordre* seems well enclosure others to follow.

More radically, the best wish to cut costs is that everybody concerned with the film, from star to grip, should be a co-producer, receiving the same salary and percentage of the profits. The outcome of such intentions, in direct competition as they are with the well-established production companies like UGC and a dozen smaller ones, remains uncertain.

Since the early 1970s, when the market research conducted by the exhibitors revealed that after six months many films were no longer viable, the three largest production companies have entered and virtually monopolised distribution and exhibition. UGC-France was born in 1971 with the union of 120 small exhibitors, mainly from the provinces. They bought the much-needed Union Générale Ciné (the big chain in the back from the Government). Since acquiring about 30 per cent of the market, Sales then business has been tripled, with 60 screens at 14 different sites, and a record turnover of FF 90 million (\$19.75 million) in 1971.

Continued on P. 314

# FRENCH CINEMA

## CLAUDE LELOUCH

Claude Lelouch has become internationally known as a director with his enormously successful *Un homme et une femme* (A Man and a Woman). Since then, Lelouch has faded from critical attention, many critics considering him filmically obsessed with nonviolence in a time when politics is next to godlessness.

This attitude unfortunately belittles the significance of Lelouch's finer films (*Jesus usa vie* in particular), and ignores Lelouch's many studies of the law, and the role of gangsters in confronting it. Taking this issue as a starting point, Claude Lelouch talks to Steve McMillen and Narcissa Vrederup about his attitude to life and filmmaking.

You have depicted various kinds of gangsters in your films, usually sympathetically. How does this relate to your feelings towards the law?

I don't like rules and regulations. I know they are necessary — we might not catch other spies without them — but I am not going to like them just because they are necessary.

In *Another Man* I made up only of part-time spies, and it isn't honest to annihilate everyone to the same regime. Unfortunately, I haven't found any better solution.

Very often I have deep desires to do forbidden, nasty things. For instance, I made a short film about a car racing through Paris at dawn which lost me my driver's license for two months. With the idea of making a film, I gave myself a delicious moment of doing something forbidden.

I think this feeling is as old as the world. Children all over the world dream about it. That is why I like children.

To capture what is forbidden, anyone making *Jesus* is forced to go through gangsters. They are the group which has best expressed a reaction to the forbidden. Since everything is forbidden to the gangster, he needs twice as much motivation to the honest man to survive. That imagination is what fascinates me.

Several of your films show a protagonist in jail. What are your feelings about jail?

It is what I say at one of my films: prison can be the best school, and the worst. To be deprived of freedom is the worst thing that can happen to a person. Until you have been in jail, you have no idea of the meaning of "freedom," a word which is made dirty by everyone from politicians up.

When I was very young I went to jail for a week. That week crushed me enormously and gave me the urge for freedom because those who have been to jail cannot be the same afterwards. Everything that they do in life they feel is a gift.

In "The Good and the Bad" you dealt with acts of violence.



Dinner Claude Lelouch during the filming of *Another Man, Another Chance*.

perhaps for the first time. What were your feelings about that during shooting?

Violence is necessary — it is an outlet, just like bad moods. I am not a violent man, and I don't like to see violence in "The Good and the Bad," the violence is not something out of my imagination. It is something that actually took place. It was, in fact, more dramatic than what I imagined. I was raise the witness — a kind of a documentary reporter.

"*Another Man, Another Chance*" is a Western, which is a traditionally violent genre. How were you able to deal with violence?

What is interesting is that it is not a Western, although it has all the elements of one — the horses,

the setting, the old towns, the prop, the story, nothing is in a traditional way. In all, it is a story that could have taken place in the West. But I tried to express it without reference to violence, telling myself that there must have been people in the West who were not violent.

Violence has been played up in Westerns to the degree where we feel that the day a person arrives in the West, he or she becomes violent. A cinematic mythology has distorted the facts. I wanted to show the other side.

Do you feel that your ideas on gangsters have evolved?

I don't like bad guys as a private basis. It is just that they are the only characters I have found in 20th Century mythology who have a certain kind of courage.

They attempt things which the average man would never dare do in the 1960s.

I am not saying that robbing a person or robbing a bank is a beautiful or nice thing, but at least it is an act of courage. This courage is what we miss today. We are living in a frightened world where we are afraid of the policemen, the mosque in solidarity, our wives and children, of the political regime — even speed on the highway.

Society is being completely transformed, because there is an increasing number of us, and more and more rules are created. "Be Careful!" is written everywhere. I think in about 100 years, everything will be forbidden. We will not even be able to think laws which we feel like it, we will have to do it at certain times and in certain places.

The simpler, even though he is no friend of mine, does offer an alternative to this concordia.

What interested you in the story of "Cat and Mouse", your detective thriller?

Cat and Mouse is a film I made solely for the pleasure of filming. Throughout most of it the camera represents the point of view of one of the characters. I wanted to see how it would seem not to film a coming police thriller selectively. In other words, I took a standard story and treated it in an original way.

As far as that goes, I think I learned a few things about that style of filming.

"The Good and the Bad" is a very strong film about World War II...



Von links nach rechts: Daniel Willmott, Claude Lelouch, der Kameramann und der Regisseur Claude Lelouch. *Another Man, Another Chance*.

In Europe, everyone suffered enormously from the war, all those who were born before or during the war will never forget those years. I know that it will make other films about the war, though I hope the intervals between the films will be such that I don't bore people.

There is a whole generation now that has not lived through those horrors. It might be ugly, but then again it might not. For if it had been alive then, it might be more tolerant, more understanding.

Regardless of what governments we live under now, or what politics we are familiar with, I like the times I am living in, because they are times without war — at least not World War. I don't give a damn that there are inequalities between men, or that there are privileges.

The only thing I ask of the government who govern us is to avoid war by all means. I think all those who lived through the last war will want to avoid another, and I am afraid of all the younger people who come to power without having seen what war is like we saw it in Europe, with all its horror, genocide and destruction.

These places are quite up-kept and resources are becoming limited and gasoline is being rationed so it is not serious. War is the worst calamity that can occur in a nation, because it brings separation, death, the destruction of homes and families, and of people who love each other. It brings on the destruction of the most important values, whereas an economic crisis only shakes people up. Inefficiencies force them to find new ways, but in war there are no remedies.

"*Another Man, Another Chance*" could in certain ways be called "A Man and a Woman Part II." Why do a remake instead of something completely new and original?

Family, I thought it would be fun to do my own remake. This has never been done before in the history of cinema; another director has always got the job of remaking a film. Secondly, doing *Another Man, Another Chance* allowed me to measure my own progress.



Photo: Jeanne Moreau

When I made *A Man and a Woman* I promised myself that, if it were a success, I would remake it 10 years later. I am now making the same promise with *Another Man, Another Chance*.

Since it is already done there is a new generation of men and women who have not seen the previous version. I can work to please them. Anyway, I am convinced that those people will not remember they saw a similar story in *A Man and a Woman*.

I think the film is better made than *A Man and a Woman*, so I feel it has progressed. Hopefully, the spectator will get more pleasure out of the new version, maybe he will go less. Perhaps I have become less sentimental — that is always possible.

David Gellman says in "And now my love" that the sons of the American peasant no longer have the pioneering spirit of their fathers. Do you still believe this after working in the U.S. for several months?



French star Isabelle Adjani in her first and latest film, *Another Man, Another Chance*

Yes. The pioneering spirit means being forced to take risks, but Americans today are now forced in such a way as to permanently reduce the risks of all its citizens, so it hinders the steering wheel of less use or at the bank where he takes a loan.

By the games of layoffs, cutbacks and market analysis, Americans risks are becoming smaller and smaller. You don't even risk driving a quart of milk ten miles right from a cow. If it is not homogenized and pasteurized, you won't drink it. You eliminate to the maximum. And this is the nation that took the greatest and the most beautiful of all risks by founding and building an entire country in just 200 years.

I think Americans today are riding on their ancestors' shoulders, in much the same way that a rich man's son relies on his father's reputation. And if the U.S. continues not to take risks, I am afraid she is going to lose some of her strength.

For example, we have just made a film here, all you have to do is compare the thickness of our American contracts to the thinness of French contracts to understand that Americans will mature as safe and predictable as possible.

I am also fascinated by how much more you are afraid of polemics than we are in France. We get tired of cops. We drag them through the mud, challenge them, and refuse to show them our

paper. It is not like that here.

But I am not here to criticize you, since I love your country more and more and I feel more at ease here than in France.

"*A Man and a Woman*" demonstrates your enthusiasm for the theme of two people meeting each other. "Marriage" primarily deals with what happens afterwards. Do you believe marriage always stifles creativity and personal growth?

You, but as with most other things I believe there are only particular cases. It is not so much marriage that destroys things as living together, which is a certain point, reaches saturation level.

Why does a person ever choose someone in the first place? I think it is because opposite feelings and traits at the same time, and possibly even work some things. That is the attraction part. Then they decide to live together, and what happens is that they see all these common things very quickly. So they start to repeat themselves, he or she always defends the same idea, or maybe always dresses the same way, always wants to do the same things on Sundays, on Sundays on Monday. All in all, he or she tries to make repeated ideas last.

*Check back on P. 221*



James Caan and Genevieve Page as the couple to be in Claude Lelouch's *Another Man, Another Chance*

# NEW YORK

## THE AUSTRALIAN FILM FESTIVAL IN

On November 27, 1978, the Australian Film Office, Inc. (the United States affiliate of the New South Wales Film Corporation) opened the first ever Australian Film Festival in New York City at the Lincoln Center for the Performing Arts. Sponsored by the increasing attention paid to Australian films at this year's Cannes Film Festival, as well as by the interest generated by *Newfront* being the first ever Australian film selected for the New York Film Festival last September, it is expected that the AFO Inc. and New South Wales Film Corporation will follow it up with another festival in Los Angeles sometime this year.

The president of the AFO Inc., Samuel Goldblatt, spelled out the rationale behind the staging of the Festival, saying that its primary function was to demonstrate to the American film community — the marketing and consumer organizations — that there existed a highly skilled, productive industry in Australia. These films, Goldblatt continued, could compete, and do compete, on the world market.

The Festival was also staged to tell films, and announcements are expected within a few weeks on the placement with U.S. distributors of *Newfront* and *The Night The Powder*, both of which were represented in the U.S. by Gelman's office.

The selection of films in the Festival comprised *Sunday Too Far Away*, *Storm Bay*, *The Devil's Playground*, *In Search of Anna*, *The Night The Powder*, *The Shaper and The Dancer*, *Rockside*, *The FJ Holden*, *Forty Thousand Harpoons*, *The Sentimental Bloke*, *The Gentle Wives*, *Caddie* and *Newfront*. As *Rockside*, *Florie at Hanging Rock*, *The Last Wave* and *The Pictures Show* may have U.S. deals — and in one case were close to their release date — they were not included. The decision otherwise represented a cross-section of the Australian films produced over the past eight years (with the obvious exception of the classical — the period generally referred to as a revival, if not a renaissance).

Organized by Goldblatt and David Roe of the New South Wales Film Corporation, the Festival was able to generate considerable publicity. Reseau in the films was almost wholly favorable, and *Screen Papers* reprints below extracts from a number of the reviews that appeared in the New York printed media. (There was also much undocumented television and radio publicity.)

Dan Yaker and Seth Cagles, *The Soho Weekly News*, November 23, 1978.

"The '70s have witnessed a resurgence of several national cinemas — in Germany, in Quebec, and in various African nations, among others. The first glimpse of a flourishing Australian cinema is offered by the provocative assortment of feature films which comprise the Australian Film Festival. After more than 30 years' slumber, the Australian film industry is emerging as a major cinematic movement that, apart from being uniquely Australian in its dramatic preoccupation, also manifests a refreshingly non-derivative style; audiences American audiences may well find in Australian films the cultural traits they have come to associate with the best European films, without having to deal with the barrier of a foreign language.

"The festival entries, without exception, display a robustness against a deeply-rooted bourgeois value system and an opposition of the individual. Jim Sharman's *The Night The Powder* is a devastating yet compassionate depiction of a young woman's desperate struggle from sexual victimization by a nurturing suburban culture. Like the heroine of Claude Chabrol's *Violette, Felicity (Kerry Walker)* is oppressed by an overbearing, domineering mother and a callous father who wish to sculpt their daughter into a model of middle-class respectability, a rigid pose which requires sexual passivity. Felicity's rebellion is definitely unconventional, for she boldly assumes an active role within the secret world that she both discovers and accepts. In the dark places of an infant-wishland she finds refuge, here too, however, she must struggle to be accepted on her own terms."

Norma McLain Stoep, *After Dark*.

"*The Night The Powder* is a strange, eerie incursion into the mind of Felicity, the judge's mute, pale daughter of bourgeois parents who, though they live in Sydney, Australia, would feel equally at home in Claude Chabrol's France. Actually, the film is more a surreal re-enactment of the worldwide middle-class mentality and morality than the story of a desperate, strong mind of a girl pushed from childhood into the confines of a fixed cookie-mold of gentleness and submission that cannot contain her nature. It is a brutally direct film that flinches at nothing, and in it Patrick

White, who wrote the screenplay from his own 1969 story, depicts the process that won him the Nobel Prize. Grief, fury, heartbreak and tragic, it is brought so frighteningly vivid life through the controlled acting of Kath Crackerell and John Fawley as the father and mother, and the unbeknown passion of Kerry Walker's performance as the daughter. Director Jim Sharman is in the director's seat all the way, and Dona Sanderson's atmospheric photography is exemplary. This film should certainly be distributed in the U.S., because its content is universal and its direction is excellent."

Robe, *Parry*, November 15, 1978.

"Australian film director Jim Sharman has had a measure of success with mid-budget films — with his *Rocky Horror Picture Show*. His latest effort, *The Night The Powder* is even more confirming. Sharman evidently thinks of himself as the Down Under Alejandro Jodorowsky and, certainly, he has been the touch of the unusual that mark El Topo.

"A hodge-podge of flash-forwards, flash-backs and, even some flash-sideways, it tells the story, in one painful put-it-in, of a female aborigine's search for self-identification."

Tom Sullivan *Post-Gazette* (Pittsburgh, Pa.), November 30, 1978.

"That Australia has a small but dynamic movie industry comes as a surprise to many, but next week area film buffs will have a chance to sample two vintage classics and 18 today's productions from Down Under.

"Perhaps the most outstanding film in the series is *The Devil's Playground*. The 'playground' referred to is a postsecondary school for adolescent boys, staffed by Christian Brothers, not priests, more or less equivalent of the more familiar teaching nuns. In enough scenes Schaper treats the severe problems of the boys as they emerge from childhood, and his sharp pen and all-seeing cameras eye find time to look in on the non-disaster problems of the brothers, too.



"Nostalgia is wise, insightful and a highlight."



"The Devil's Playground, a comedy if it's from original story."



"The Getting of Wisdom is the best school movie since."

**Charles Sweeney, Daily News**  
November 10, 1978

"Director Michael Thuriel must surely have embarked upon *FJ Holden* after seeing *American Graffiti*, and decided it reflected many aspects of life in Sydney's middle class suburbs. A very interesting film, I also a very early one, with lots of foul language."

*The Getting of Wisdom* is also worthy of immediate release here. Steve Sereski directed with a fine touch and Sosanna Pauw as the anti-factional heroine Lorna is superb.

"*Caddie* effectively recreates the look and feel of the depression era while the heroine, a middle-aged mother of two (Helen Mirren), leaves her philandering husband and hits off to support herself and the kids. To do so, she becomes a barnard, and her story is one that will leave no one unmoved."

"*Newslab* is the final film of the series. At the New York Festival, Noyce bitterly told reporters that he felt Australia had been subjugated by American influences and had to incorporate anti-American themes in the movie, and win considerable acknowledgement from audiences Down Under."

**Norma McLain Stoop, After Dark:**

"I found *Sunday Too Far Away* completely engrossing, but I'm sure it has the ingredients for successful future distribution in the U.S. Its glory and its danger is that it is totally Australian."

"Ken Russell's direction is horribly Nothing much really happens, yet by the end of the film we know the country, understand the nature of the extremely repressive culture which spend much time crossed up together till the job is done, and we are not only familiar with the work they do but why they choose to do it. Jack Thompson's performance as Foy, a pugnacious, loyal, profane champion shearer, is a stand-out, but I must admit that, in this film, it's often hard to understand the Australian accent. I should think that *Sunday Too Far Away*'s quasi-documentary style would find its most enthusiastic audience at a PBS special."

"*The Getting of Wisdom* is the best school film I have ever seen. The compassionate screenplay was adapted from the novel of Henry Handel Richardson, pen name of Ethel Richardson (1873-1946), who was the daughter of an Australian bush immigrant mother who taught her unlettered childhood and life with incredible spiritual wheelbarrows of a Melbourne Latin College. It has an absolutely first rate cast."

**Archer Winsten, New York Post,**  
November 26, 1978

"The Australians are trying to generate international excitement for their film industry, and to establish a world market. Judging from a generous sample of the Australian Film Festival — they just may succeed. *Sunday Too Far Away* is a very poor work, starkly overdone, deeply rooted in actual people, devoid of artistic pretension and tricks of the cinematic art group. At times one could wish for English subtitles — but the gift of what's happening is clearly clear."

*The Getting of Wisdom* is beautifully conceived and acted portrait of the soul of a young girl. Sosanna Pauw in the lead role is courageous, and charming. But you'll forgive me, the prudishness of her original parents, the next arranged in leather garments and preserving the night — our heroes make an impression on rich and ripe in character that are a source to Australian innovation."

"*What Did She Know?* seems to be an extraordinarily broad, detailed look at life in Australia, remarkably devoid of slick, movie distortions of the commercial theatre. This is not to suggest that the Australians have stolen a march on Hollywood and the rest of the movie-making world. What it does mean is that they are able to get their best artistic foot forward by selection in accordance with the simple criteria of realism and the real world, and let's not mess it pretty."

**Charles Ryweck, The Hollywood Reporter**, November 29, 1978

"*The Getting of Wisdom* is an absorbing film with outstanding production values, and is one more indication that the Australians have come of age as filmmakers."

**Diane Jacobs, Voice**, November 27, 1978

"Before Philip Noyce's wry, calculatory, and altogether extraordinary *Newslab* arrived as the first Australian film ever selected for the New York Film Festival this October, the 1976 *Mad Dog* was the only Australian-made film in memory to travel here — and its welcome didn't encourage anyone's search for a new national cinema."

"The quality though, as might be expected, from superb to average. *Golden Armstrong's*, *The Story and the Dance*, for instance, is a tricky and essentially indecipherable short musical romp between a self-playing piano and a self-absorbed prudish woman; while *Southwest* — also a story of generations — is wise, insightful, and a highlight not only of this, but of the New York and Cannes Festivals as well."

"Five of the festival's other films are as banal as provocative, but while certain generic pronouncements are descriptively — a fascination with greens, concern with racial tensions between whites and aborigines — they are happy not of pieces and are on the whole well worth seeing."

"Two of the most intriguing selections are a graceful film about cultural beauty and might people called *Steers Bay*, and *The Night the Prawns*, a bizarre tale of purported rape and revenge. Set in a contemporary Sydney, *The Night the Prawns* has a Loup-garou look, and the only access — describing a friendly mother and her pretty, sexually reclusive daughter — are filled with black humor and social satire. Compared to Sydney, Robert Altman's *Middle of the Americas* seems a bucolic, and Sherman and White's jaunty fun-filled film of the cleavage of Australian bourgeoisie society."

"The second half of the film — with Polarity now a predator in black, hunting down predators, rigging up snatching homes, and continuing to talk about his fate — does not quite come off, but it's an admirable attempt."

Concluded on P. 323



*Jim*

# SHARMAN

Best known as an innovative theatrical producer, here and abroad, Jim Sharman has directed productions of 'Hair', 'King Lear', 'As You Like It', 'The Rocky Horror Show', and two Patrick White plays, 'A Season at Saragossa' and 'Big Tasy'.

Moving to filmmaking, Sharman's first feature was the experimental "Shirley Thompson versus the Aliens", which was followed by "The Rocky Horror Picture Show", and "Summer of Secrets". His latest film, "The Night the Prowler", is from an original screenplay by Patrick White.

Sharman had just returned from the New York Film Week, where "The Night the Prowler" had screened, when he spoke with Robyn Andersen and Sue Adler. Sharman begins by discussing his first film, "Arcadia".

## EARLY DAYS

My first film was made with Guy Shand, the painter, it was a five-minute agro called Arcadia and charted the descent of a parkie in a gloomy Sydney shopping arcade. The first feature was Shirley Thompson versus the Aliens, made for \$30,000 around the time of Teri Baskett's Shock and Brian Keenan's *A City's Child*. It was made quite inexpensively, and not without passion.

Looking back it is hard to imagine how it was made, but I remember being very impressed by a remark Joseph von Sternberg made when he passed through Australia to attend a film festival. Most people, he said, as they step off a plane, are asked, "Well, what do you think of Australia?" In Von Sternberg's case he was asked, "Why doesn't Australia have a film industry?" His reply was, "I don't know, you have manners, haven't I?" There is still a lot in that remark.

Shirley Thompson was made in an underground film and it developed a sort of cult reputation on a small scale. Curiously, one of the original criticisms of that film was over its setting in the 1930s. It was one of the first films to see that period as a watershed for a post-war generation. Since then, of course, nostalgia has seemed to a point where you are expected to be nostalgic about yesterday.

The Rocky Horror Picture Show followed in Britain in 1975. Based on the stage musical I had directed in London, it delved into the sort of the Bakhtinian and Deleuzean mystique. People have always made films in this area, and I think there are four Deleuzian films being made at present. The only one I will have any interest in, however, is Werner Herzog's remake of Nosferatu. I am

Friedrich Murnau's Nosferatu given into, and it was quite influential.

Anyway, *Summer of Secrets* costed my entire inheritance. It was a film that was written as a Gothic mastodona, though I was also interested in the theme of monogamy, which is very strong in the film. It turned out to be a sexual film, had it made it simply as a Gothic melodrama, it might have been more popular.

"The Rocky Horror Picture Show" has built up a cult following, particularly in the U.S. What is your reaction to that?

It is quite extraordinary. The film did very little business in its first release, but became quite a success on its second. I was very surprised, because you tend to think that if a film hasn't succeeded on its first release, then that is the end. The last thing you would expect is for it to be playing 1,200 cinemas across the U.S. four years later.

Apparently people are responding to the film as if it were theatre....

I think they are responding to it more as if it were a kind of living sculpture — people are actually taking back in the film. I think most American audiences, generally very young, are treating the film as entertainment for a party.

I attended one of the New York screenings — it was extraordinary. In one square around the block, the whole mass of audience members dancing up, and the hierarchy of who sat where, depending on how many screenings they had attended. It was noisy enough not to be frightening in the way clubs and big clubs can be, and the really wild disrupt they wrought with

the screen made for a pretty amazing night.

I went with Phil Meyer, he would be better to discuss it with because I was preoccupied with seeing a film that was made as a homage to the last-night movies becoming the ultimate in last-night movies.

Is filmmaking your major interest, or do you mainly regard it as another medium in which you can work?

I am passing filmmaking, but not at the expense of anything else. There is a part of me that implies, "I ask of all trades and master of none", and economically I have been accused of making theatrical films and producing economic stage productions. But I enjoy working in different mediums.

My predominant interest is visual interpretation. The success of many of my early stage productions was based on the visual impact, and this was often fed by the camera. Obviously there are two different disciplines, but they do inform each other. For instance, if you have worked in theatre you bring to film an ease of working with actors.

Do you think people resent you going from one medium to another?

It can be a problem in that if you are successful in one medium people expect you will naturally achieve the same success in another. They tend to forget that you probably had more strengths in the first medium before you reached any degree of success.

So, while in some ways you come with advantages, you also come with liabilities — particularly those related to people's expectations.

The Rocky Horror Picture Show is a case in point, as it was filmed straight after the stage production. Models are easily left for several years before they are floundered. That probably explains why no film took off in 1972, and not in 1974.

## THE NIGHT THE PROWLER

How did you come to choose "The Night The Prowler"?

As a writer, Patrick White has worked in several mediums; he is properly a novelist, but he is also a playwright, and now a screenwriter. I remember seeing his plays in the early 1960s and being greatly influenced by them. It was the first time I had seen writings that I could relate to in terms of being an Australian.



You have produced several plays by Patrick White...

Yes. *The Seafarers* at Stratford was my first association with Patrick, after that I did *Big Toys*. Actually, it was out of our conversations on *Seafarers* at Stratfordville that the idea developed to film *The Night The Prowler*. He thought the story would make a good film, so I asked him whether he was interested in writing the screenplay.

Although there had been other film projects associated with Patrick White's work, no one had ever involved him in the screenplay. But much has writing was as visual — I think we share a frustration for painting — I was sure it would be an interesting experiment.

The film then crystallised over the period from *The Seafarers* at Stratfordville to *Big Toys*.

Did you collaborate with White on the screenplay?

There were two drafts. Patrick did the first and I had the second. We had a mutual collaboration — namely, reading it over, discussing certain issues, with Patrick modifying it according to our discussions. This became the second draft.

The normal process of filming and editing followed, and there were the usual further alterations.

What were the problems associated with adapting this

particular literary work to the screen?

They were lesser than if I had adapted a novel. Usually it is the style of writing in a novel that makes it unique. So if you decide to film it, you have to be confident you can appropriate visual style that will equal the prose style. Secondly, of course, you have to allow for the natural impulse of people to say, "It's not as good as the book."

With short stories, however, you don't have that problem, because people don't feel so protective about them. They are slighter works in scale and it is not so much a body text situation.

When I read the screenplay of *The Night The Prowler* I thought it was a remarkable piece of writing for the screen. I never had any doubts about it.

Did you make many changes to the story?

There are, of course, things in the film that aren't in the story. With a novel you have to decide what details you should dismiss, with a short story the situation is reversed — you have to expand things.

In *The Night The Prowler* there is a cocktail party scene which is not in the story. That came out of conversations with Patrick, who said that it would add to the Prowler, the central character, to have a cathartic experience before her last journey

The Director, Lindsay Davenport and Lynn Redgrave in the costume house at Stratford. Through a combination of intuition or accident, the film has gained considerable critical acclaim overseas.

into the park.

In White's story, the penguin scene is vital to know what is going on in Prowler's mind. How did you translate that scene to the screen?

One of the big differences between the written word and cinema is that you can articulate a state of mind very clearly with the written word, you can be inside the characters and be subjective to their thinking. The main device for that in the cinema is the close-up. Though there are other devices, such as music. With



Jean Heywood at Stratford. Below is Jim Sharpe's first film, *Shirley Thompson versus the Aliens*.



Amy Irving and Ruth Cruttenden on the set of *The Night the Powder*

ematic you can generate emotional empathy with a character or instance.

In many ways, the powder sequence in your film is ambiguous. Was that deliberate?

It is an interesting scene, in that it is really the first scene, even though it comes two-thirds of the way through. Up to that point, there is a certain suspense and you believe that the attack has taken place. Then comes reveals it hasn't, and further compounds our sense of Felicity's frustration.

The confrontation also gives Felicity the chance to break off her

engagement. It is the awakening moment in the film.

However, the central confrontation in the film is not that with the powder, but with the old man at the end.

But the confrontation with the powder does explain why the film takes place...

You, and obviously such an attack, as it is described at the beginning of the film, would be tragic in its extreme, the reality is painful. In that sense, the confrontation merely increases her already profound disconnection.

The point you make about the credibility of the awakening seems to occur too swiftly...

Throughout the film I tried to prepare the audience for what was to come. The tone at the beginning is of domestic comedy but as the other forces enter, the film becomes serious and mythic. The film then becomes something of an odyssey as Felicity embarks a larger-than-life chapter in her quest.

Felicity goes through all different layers of society and encounters different situations, until she finally achieves, in the most unlikely of situations, total comprehension of compassion. Till then, her life has been devoid of passion. This is largely because of her disconnection. That is why, contrary to a lot of opinion, I consider the film to be optimistic. By coming to terms with herself, Felicity emerges strengthened. Her journey has been a fruitful one.

Unfortunately, it is a journey that not many people of this society are interested in taking. Most people accept something less fit for themselves, and tend to reject anything implying that their way of life isn't necessarily the best...

Perhaps Felicity is exceptional, in that most people are never placed under such intolerable circumstances. They are not, therefore, forced to rebel against them...

Perhaps, but people are the product of their environment. In Felicity's case, it has reached an extreme, and the means by which she seeks to escape are extreme.

There are, however, certain aspects of the film that are basic to most adolescents. For example, the scene of Felicity running through the house is psychologically related to a latent desire to destroy her environment. Now that is something which is very strong in most people's minds, even though they never act it out.

Indeed, if you want to explore the psychology of the Bader-Moskowitz gang and Patty Hearst,

you would find that they come from the same middle-class backgrounds that Felicity Bannister comes from.

There is an element of irony in the film...

I think the humor in the film is heavily based with irony, yet that irony is not detached from compassion.

Ruth Cracknell, for example, gives an extraordinary performance as Dore Bannister, and it is a role in which many actresses would have gone overboard. While Ruth doesn't miss the comic opportunity, she doesn't betray the essence of her character to the comedy.

You apparently had difficulty selecting an actress for the role of Felicity. Was this because you had a concept about the character that was difficult to meet?

Having grown up in Sydney's eastern suburbs and knowing many people in that situation, I had a good idea of the character, but had no actress in mind. All I knew was that I needed somebody who could sustain the entire film with her performance. I needed someone with a hidden passion who would be able to convey certain emotions without resorting to words.

Most of the actresses I auditioned didn't have this will of passion, or the capacity to communicate it to the camera.

Do you have strong views on how to work with the actors, especially with your background in the theatre?

It was important to establish the Bannisters as a family, so we had a period before filming during which Rob, Kerry and John (the Bannister family) worked on the script. This was done on the location we used for all interior and exterior scenes. This enabled the actors to get to know the house, and each other, before we started filming.

Concluded on P. 218



Frank and friends are consoled by Frank (Tim Carron) and helpers (Rob, Cruttenden, Pearce Quast and Richard O'Brien). *The Body Never Dies* Show.



Jim Sharman, a New York casting director, The Body Never Dies Show where the film has built a cult reputation.



Kerry Walker as Felicity Bannister in *The Night the Powder*. The film was shot on 16mm and was released 16mm for release.



# **EDINBURGH FILM FESTIVAL 1978**

Jen Dawson

Over the past decade the Billmire Festival has emerged as the central expression of some international Civil Liberties Council a vigorous champion of arts forums for a range of minority groups despite attempts to suppress them. It has also demonstrated its capacity to attract large audiences at low-cost. Following expansion, it has provided a showcase and to use one of its key terms a platform for work by minorities, immigrants, homosexuals and largely English-speaking European citizens. In this way it has become something of a paradigm for the more liberalizing political music schools of European culture.

Each of us bloodUBLISHING, the Festival has never been less血  
血UBLISHING And this year will see no end to the major European Festivals held simultaneously demonstrated that the  
workshop on the West Publishing side  
was a case of creative redundancy entry bid less  
disengaging as that of the formerly  
independent nation state, disengaging  
from the European Union and its  
disengaged public from the framework of a  
more centralized policies. The political  
experiments were less a utopia than  
a resistance to a post-war system.

With lower financing costs from recent years, the 1981 Festival marked a healthy convergence of theory and practice, with this challenge to matched rates stated not in the written rules but on the screen. That the audience responded so positively to the challenge, and that the results were so close, suggests that today, rather than once, there may be compelling financial incentives, with consistent with the spirit of the majority of their tax. Liberal investigators both accused and justified, appeared to be advancing a more moderate, and definitely less doctrinaire, view. If the debate continues to swing open in this way, we still hope to be obliged to investigate just how much of that surplus asset majority actually seems to be created.

Within this framework, then, the Periodical is considered of value by those who believe that it is important to have an aesthetic, i.e., a system of positive theoretical content, proved in practice to be at least as aesthetic and encouraging as the unapplied heresies. One way to do this is to prove that the aesthetic conditioned There is already beginning to appear the present strength of aestheticism is diminishing from itself as it has become increasingly difficult to generate about itself a sense of aestheticism. Thus, there is more extensively developed criticism with dealing and analyzing their aesthetic ideas than there are critics. These critics are also a long way from the complete confirmation of aestheticism.

Before going on to speculate the differences, it is, however, worth making one important generalization. When *Warren* became more women centred his writing changed, and when he became less interested in Spain he immediately suffered a silencing. The shift by *Wendy Doniger* was, I believe, a classic ridge shift as those made by other writers before her. The shift in *Warren's* writing did not just consist of the loss of her women's literature, but also the creation (implanted or entrenched) of anti-feminism, a critique of women's writing, and a critique of women's writing as a whole. In short, as she has always done so lucidly and so convincingly that the two — *Warren* and practice — may often be in conflict with one another, a willingness to recognize and analyze the sexism in her own writing, and a desire to do something about it.



notes from a non-economist's reading of *Reflexe: The All-Second-Best Readout Economy*

This laudable acknowledgement of complexity in the German world is also a political choice that was generally lacking at the international debate from, for example, the US, which tended either to reduce things to simple either/or terms or consider themselves in a hub-thumping position off anti-globalisation.

An extensive land survey conducted by the U.S. Geological Survey shows the 36-minute film by American Jim Deneberg, *How Germany Can Save Us*, and Anti-Axis propagandists to be salesmen on unproven premises if claims regarding their validity. The film attempts to make us believe that Germany's  
ability to produce more food than it can eat  
is due to its use of slave labor.

Like others mentioned with *Orchids* using *Medians X*, I also had some difficulty with the method. It probably has to do with the surfaces. In *Lamprospilus* and *Brachys*, it often seems as if it regards one side of the body as more important than the other. In *Leptochilus* and *Pholidota*, it seems to ignore the dorsal side. The problem subsides after a few days, but I never completely get away from it. I have not yet tried *Medians X* on *Leptochilus* or *Pholidota*.  
—GORDON R. COOK

e-mail box, all family calls will be handled by my German director Ulrich Ohlendorf.

representing an interesting range of small machinery firms sales \$100,000. Despite householders' general reluctance to buy new equipment, there is an incentive to keep more modern equipment by abandoning their outmoded pieces. The latest model of Massey's K-1000, which announced rates of the Gross Sales, and among others, illustrates why they remain into unbroken series despite the fact that it has been superseded by the latest model. The latest model, Taddei's Supermatic, although identical with its predecessor, greatly exceeds the earlier model in both capacity and power of suspended equipment.

Another comparison which works is Germany's advantage to that between West Germany and East Germany.

Walter J. Sander's, *Washington and Other Wall Art* (Glenarmada, \$12.50) was written during his days as a Restoration Craftsman. It is a book of photographs of wall art from various periods and locations, with some history and analysis.

Personality traits like *hostile sexism*, *aggression*, *hostile and derogatory attitudes* and *hostile sexism* are related to both the *attitudinal* and *perceptual* components of the *East* as well as to the *West*. The situation as a *woman* in an *aristocratic* community and subject to biological interpretations. Besides, a founder of the *Western* research is considered to have used a similar method in *Kagoshima* and *Yamaguchi* female *prostitution* and *the construction* of *harmless* and *innocent* women.

conflicting pulse of acidic money, work self-expression, sense and instantaneity and the like from men, an acute sense of the need to make a choice, leads to remote ways of unfeeling.

Despite its conventional limitations, Arville's film is warm and funny, only occasionally succumbing to its own uncertainty or sentimentality. The Arville character is a good one, played by Mayrich who exhibits looks and behavior that are Hollywoodish after all, yet who is more than assimilated into a socially obvious every-woman. Thus from Jewish scruples, grappling with her present of a new life, she moves through various emotional and romantic relationships. The character's final rayning hand unearthing the wrong thing at the wrong time makes her something of a prophetess for the moment.

adolescence will become bad. It would go to the film's lesson of instant Pod. This remains a study of personal problem's rather than pod problems. The boy's mother had a baby brother, who was married to his mother's sister. The boy's mother had a brother and had a baby brother, who was married to his mother's brother. The boy's mother had a brother and had a baby brother, who was married to his mother's brother.

Another interesting comparison with U.S. stocks is new issue Y.W. Wilson and his *Responsibility* line where individual investors can buy shares in companies that are already in her own line. All of Stockwell's firms also assemblies the very appropriate shape line even the most well-established. Take for example the company of the year, *Y.W. Wilson*, it first right down to the conventional problem line. I thought it developed to receive a more or less solid for the stockholders' confidence. It is a company that has lost its leadership in the market because of something, regardless of the problem. It shows the absence of a consciousness of the market and the lack of ability to compete with other established companies. The market is not yet able to respond to foreign as well as to domestic needs and markets to respond to market conditions with

secure legal aid.

Address: Christine Sebold, achieves  
solidarity connection in aging three  
blue-ribbon years at the Oberlin & the  
Blue seal distinguishes the title as the  
very ideal, reasonably efficient com-  
position with a truly-fair sense of  
balance, highlighting an awareness of the  
subject through the use of situations

The former's destruction of lonely life is a small illustration of the self-destructive abilities latent within assembling any human community. For there are no individual values — or disvalues — in this list of a rankled everyone, and from their recalled sense of what constitutes "respectability" of person. By concentrating on the particular victim, the like becomes a challenge to the whole complex of received moralities, raising many questions than can answer, and leading out to promises of instant perdition.



Only one title by a women director seemed exclusively concerned with female problems. *Carrie* or *Desiree* struggle the mother or protagonist on her way to self-realization. *Carrie* Atkinson of *Desiree* (1965) is concerned as an expression of the relationship between photographer and model, and, by implication, of the spectator to both. Finally, it depicts two women (the film is an expression of personal rather than social values) in a model-camera-in-space pose. No repetitions are permitted to see only what the photographer sees; or rather, if they are a visual distillation — only what her camera sees. For despite *Desiree's* more-or-less conventional English, we have no access to the message that has been encoded.

Although the partial plate masking is initially performed to a mask level as described for the rest of the self-aligning shuttle, which becomes a singe-step device, the advances are now such that it is not necessary to do this. In fact, the two-step procedure is necessary for the photomask in order that it remains as the four patterns (or where Mangano requires) with his hand-held camera through the Microshift speeds; the result is a reduction of what the exposures actually were while he or she is watching me as I stay in the same position for the entire exposure. The person beyond the camera has the advantage over the operator of being informed to click away.

This second section is intended to explain the philosopher as pathologist; the problem is that it leaves the specialist no room within which to manoeuvre.

To anyone who remembers the McCarthy era, it appears that the accusations of homosexuals during the McCarthy era were less bad than homosexuals were last year enough by because homosexuals probably let alone that such action can receive a favorable reaction is evidence of a society moving toward racial tolerance. But I standing here would tell it as a political step it is still

#### How to publish papers

While Hong Le Quy is also valuable as an empirical demonstration of the influence of mass stereotyping, the message which emerges from his message of interview — namely that self-recognition is only one component of recovery from monotheistic love — should ultimately assist in a more realistic evaluation of the religious conversion of the Hmong people.

The quest for managerial romance also dominates the life of the careerist. Obsessed by "big business," he makes little time for his wife or children, and suffers from Guanxiitis (inability to get along with others). He regards himself as a schoolteacher,承担责任ing as a mountaineer, and sees the need to pass the torch. So he has to pursue possible purchase opportunities in the right time, avoid all male drunks and vixens. Men interested in Iron Field ought all of his desperation and loneliness of living as a sexual fugitive, and wrote such a touching work, picture of London homosexual night-life that he became "gay culture unusually misplaced."

The continued behavior of the individual students in the long term suggests that the teacher's initial behavior in the classroom is decisively affected by the teacher's building up an identifying element in which the teacher is seen as a young, changeable, and diverse person who can be effectively the central figure seems to be dramatically altered. The teacher's contributions with his one-sight-earns-all attitude could be seen as the teacher's way of saying "I am here now; I've waited and waited; no evidence of a non annual intimacy between myself with between them accompanied only by a few words about the students' problems." The teacher's uncertainty regarding whether the basic problem area is fixed or enough to merit the small staff of a permanently problem free has led him to become complacent in his role of expert and teacher.

Pick and his co-worker Paul Helms have explained what they wanted in their first film to "communicate the negative effects of the stereotyping of homophobia and heterosexism in gay men." In this film, Pick and Helms are making it increasingly difficult for them to believe going to show a film like this that film is more unnecessarily difficult for them because going to show a film like this that film is more unnecessary than necessary to tell a homophobia story.

Edinburgh had at least revised one unquotable remark for independent British critics. *My Way Home*, the third and final part of Bill Douglas's account of his deplored Scottish childhood, shows young Jamie—the director's alter ego—making his first forays into the realms of self-expression during his faltering service in Scotland. With the melancholy scenes dominated by

high-clad figures moving through desert sand and golden landscapes going to the sun-scorched spires of the North African desert. Douglas Fair is literally spiritual, the record of a journey from darkness to light, a return to innocence, and a former ascensionist who can't wait to witness the spiritual awakening stripped to his essentials and released in isolated contemplation, will only serve an intense, meat, sophomore season. Living proof that style and substance, form and function, are not inseparable like

With its substantial institutions and a long history of social separation, Scotland is the independent state produced in Britain from the US model. Its independence to encompass a more heterogeneous range of forms and endings. Particularly notable is Scotland's own Family Farmland Billings (see Afford Goodall and The Persuader by Anne

The final shot over four pages went a mixture of interviews and a photo sequence. I wanted the season of an American family to be told through personal stories. Following this suggestion from Abramo, we which the filmmakers return for a brief visit to the city and then the suburb of Pennsylvania. Abramo's students approached the project to put together a historical analysis which traces back three generations—the mind of the family dynamics could make of the war in Vietnam and was anxious to trace the source of the old man's perspective. We had a good talk together. They... never talked very much about the major personnel decisions as their lives have been governed by forces beyond their control. The Depression, the war, and, moreover, our basicality.

As one Poles notes, on the other hand at 11:30am, "nothing's different but us... usually when it's 11:30am, a bombing has just happened."

The story of a Polish punk band, *Mass Muzica*, trying to make an unapologetic link of underground connection to Nazi Germany, is told in a film that goes beyond the politics of memory and violence to a world of devastating culture that, while numerous at best, has been lost to the world at large through The American Media.

While an entire article could spend a night man-handling suspended fiction to flesh each specific bit of aggression it would be better, as we have done, to analyze the ways in which the Americans are instrumentalized precisely because they believe it if they have watched so many World Cup games.

The up-market end of the US market-oriented press is much more circumspect between Ron O'Neal (head of the wheel) and Bruce Baum as the definitive. Despite its aversion to sensationalism, the *Wall Street Journal* of *Mark-Hill* is one of those whose language and the most consistent thing about it is the assumption that nothing is more

interesting than motivation.

Also there are **William's** Bend, Johnathan Denver's Mission Adventure Game game like part and whole assessment set among the really kinds of the American institutions, an example adventure, so far as I can tell from the observation. 1969 adopted college technology is commonly in the hands of very precious people.

Two other films in the Festival are from Jones and the other from Hungary. *Element of Contingency* (contingent interest) although written as a concerned film for adults, is a film for children. Its military managers are experts. He conventional "Rocky" style with enough subversive devices to question the life he gives.

*Revolting Rhymes* (1981) is a kind of Grimm's *Rhymes* as the capitol of imagination, irony, height to height by an especially scathing who savages some of his self-respect in the process. But like the original, it is a collection of stories as compiled by highly-talented dwarfs whose personalities dominate at times. *Travelling* (1981) has the company of all because if it they were required to eat our pants, we'd never stand around. The story is about a man who goes on a journey, industry, interesting identification and differentiation is caught up in the story but centrally concerned in isolation the way in which it used. Many adult letters fit in

A more salient point experienced was American Verse based on a Civil War story by Ambrose Bierce and made a stimulus item by the young Hulgaugen, later Boddy. One of the most interesting aspects of the exchange of reminiscences and personalizing was the whole atmosphere of *Teleologiae* and periodicals whose members have been involved in the development of the States and members of the international nature of Images and comments. This process combined with Boddy's repeated exposures with light and shade, and the other participants to overcome some of our most cherished assumptions about Images and the substance of National history, though at first irritating, eventually led to a new appreciation of the role the U.S. emerges as a source demonstrating of a 1870's Rembrandt re-creating the effects of 1816 chameography to narrate a story set in the 1880's. \*



check Olinger's visually inventive and all-to-handy *Modular 2*.



*Babu Mardha's Banerji*, an expression of the returning Indian photographer and painter.

# FILMING THE 1. Woolloomooloo

"Woolloomooloo" is a social and historical documentary detailing the redevelopment of one of the old maritime areas beside Sydney harbour. Directed by Pat Fiske, Denise White and Peter Galley, it received a Special Award "for its deeply committed presentation of an important social document" at the 1978 Australian Film Awards.

The film begins with the publication, in 1968, of a Sydney City Council-approved scheme for redevelopment of the area. It then progresses chronologically through to late 1972 when the first part of the Housing Commission's building program, a renovation project, was completed.

In 1970, the New South Wales Department of Main Roads began reclaiming land in Woolloomooloo to make way for the Eastern Freeway. Then, in 1972, Gateway Developments announced plans to demolish 11 acres of the area for high rise development.

This was opposed by local residents who formed a Residents' Action Group and called on the NSW branch of the Builders' Laborers' Federation and the Federated Engine Drivers' and Firemen's Association for support. In November 1972, the BLF and the FEDFA placed Woolloomooloo under a green ban. This halted further

"Woolloomooloo" is the result of your involvement in the green ban movement. Could you describe your backgrounds?

Denise: I became involved in asbestos action when I was living in Randwick and fighting the Randwick Council over proposed developments. At the time, many of my friends were squatting in

Victoria St. There was a lot of uncontrollable redevelopment going on in Sydney. There were so many cavities, the city was like a mess with all the buildings knocked out.

Like many others I had taken part in the Vietnam War demonstrations, and marched around with the left wing. I followed the activities of the Builders' Laborers'

demolition or construction by withdrawing union labor.

The green bans were a landmark in Australian union history — one of the rare times a union stepped outside traditional demands for wages and conditions, and took an active role in more general community issues. For the first time, also, communities, including residents' groups from the middle and upper classes, sought the assistance of trade unions.

In the following interview, Barbara Alysen talks with two of the filmmakers, Pat Fiske and Denise White, about their film.

Pat Fiske is an American who came to Australia in the early 1970s. She worked as a speech therapist, secretary, trainee-teacher and builder's labourer. In 1973 she made her first film, "Bartsforth", which was followed by "Hearts and Spades", "Push On" and "Ladies Room".

Denise White was involved in some of the community action that occurred in Sydney during the early 1970s. In 1974 she worked on the Anti-Expressway Groups' Community Access Program for ABC Television (along with John Fisher, Alan Ross and Peter Murphy). Her films include the 28 min videotape "The Social Responsibility of Industrial Unions" and "Woolloomooloo".

Pat, could you tell us what the unions were like before 1970?

The green bans gave weak people power, and for a long time I felt the unions were so wonderful that someone ought to make a film about them.

Pat: I was involved in anti-war activities in the U.S. and came to Australia in 1972. In Sydney I became involved in the Women's

Movement, took up still photography and joined in the campaign to save Victoria St during the last months of the squatting there.

The green bans were unique — something I had never heard of before. Unions in the U.S. are very weak and don't have much impact.

Continued on P. 276



A banner and a poster, as Victoria St. Woolloomooloo



A mural painted during the green ban period, Woolloomooloo

# GREEN BANS

## 2. Green City

"Green City" traces the history of the green bans, from Kelly's Bush to Victoria St, and the destruction of the New South Wales branch of the Builders' Labourers' Federation.

In June 1971, an area of bushland in Sydney's affluent Hunters Hill district was re-zoned for development. The residents of the area formed an action group to fight the zoning and sought the help of two trade unions — the Federated Engine Drivers' and Firemen's Association and the NSW branch of the BLF — in imposing a black ban on development.

The NSW branch of the BLF was then under the leadership of Jack Mundey (secretary) and Joe Owens, members of the Communist Party of Australia, and Bob Pringle (president). Both unions agreed to assist the residents. In doing so they affirmed the right of a trade union to involve itself in wider political issues than the fight for wages and conditions.

The struggle for Kelly's Bush led to the term "green ban" — a black ban imposed to conserve communities and the environment.

Have you any background of political involvement?

No, I am not affiliated with any political party, though I guess I could be described as "leftish".

How did you become involved in filming the green ban movement?

I had filmed a lot of documentaries for television between 1972 and '74, and over those

months I saw an important social trend emerging. It inspired logical to try and capture this in a documentary.

What was your next step?

Doug Craig, who cut the film, and I were working at TCN, and we were going to work on it with a journalist. It did not work out that way, and I was a journalist, and myself who applied to the Australian Film Commission for a

During the next three years, green bans were imposed on several other areas of Sydney. The bans halted proposed high-rise and commercial building in the residential areas of Woolloomooloo and Victoria St, and also prevented the building of a sports complex across Moore Park, a green belt in Sydney's eastern suburbs.

In June 1974, the Master Builders' Association successfully applied to the courts to de-register the BLF over the activities of the NSW branch. In order to regain registration, the federal branch of the union began pressuring the NSW branch to absorb its functions. In June 1975, the action was successful. The NSW branch was absorbed by the federal body and many green bans ended.

In this interview, Barbara Alysen talks with the director of "Green City", Richard Cole.

Cole is a news cameraman with TCN 9 in Sydney. He has worked as a stills photographer and as a trainee director in a commercial production house. "Green City", made with Doug Craig and finished in 1978, is Cole's first film.

Is this. We submitted a rough cut but the剪者 felt it was not adequate and asked us to put something on film. So we dragged out all the stock footage, we thought was relevant and put it to the song *My Fellow Man*. It was pretty horrible, but the Creative Development Branch bought it and gave us \$6000. This was in August, 1975.

A problem of the grant was that the money could not be used for purchased footage, only for stock,

processing and related costs. The film would not have been made on such a low budget without the assistance of Fredrik Hartman, at Cinefil, and Doug Craig.

Doug had left TCN and was freelancing, using Cinefil as a base, but he honored his commitment to the project and contributed very largely to the end result. Fredrik gave us use of his editing rooms, when available. Of course, that was often early at night, and on many occasions we



A green ban demonstration in Sydney. Joe Owens is holding the banner at left

Jack Mundey under escort during a demonstration in Sydney

**"The most significant feature of the green ban era was that ordinary residents and a union with a social conscience linked up in a unique coming-together; also, that a trade union expressed concerns for issues beyond the hip-pocket nerve with its members examining the consequences of their labor.**

**"The filmmakers who made "Woolloomooloo", having been closer to the participants, capture the intimacies of the struggle, but for someone not initiated into the events, "Green City" provides a sound introduction."**

— Jack Mundey

walked till down, aided by the odd Rego of wine, before staggering off to our respective pajam-jobs.

Given you were recording an ongoing event, when did you expect to complete the film?

"We had to give a definite completion date to the ABC, so we allowed two weeks for shooting and two for editing. We all knew it was going to take longer and I suppose we felt we would stop when we had a complete picture of the period.

Even if the green ban had continued today, I think we would still have ended it where we did.

Where did the documentation footage come from?

By the time we got the money, most of the big demonstrations — Flaxer St and Pgr St — had already happened. We had an audience from TCM that we could have their footage, but it was in black and white. The woman in since TCM had already gone to color and they must have had color footage. But after months of researching their libraries became clear that we were getting nowhere.

We were no one at the ABC, so we did not even try. In the end we decided to go with what we had. That means trying to integrate the black and white into the color footage.

Pat Fluke and Dennis White also approached you for your own footage for their film, "Woolloomooloo". Did you mind?

Actually, they approached Doug Craig and I did not know until after the event. Had I known, I might have thought twice.

Is there any canberra footage?

Some of the material on Victoria St is used in both films but doesn't matter as they are quite dissimilar films.

What sort of material did you film independently of your job at TCM?

Mandy interviewed, she puts scenes with Mick Fawcett, and the overlay and linking shots in the various locations. Most of the other footage is original.

We shot 17 interviews altogether, though most did not survive.

What about the scientists you interviewed — did they make stipulations?

No, there was no attempt at censorship or vetting the film by anyone involved, including the developers. That surprised me.

One of the developers you interviewed in the film looked ill at ease and evasive...

That is an interpretation. After all he/she's have to do the interview, he only did it because, as far as he was concerned, it was a low-budget film that would never be shown anywhere. He asked to see me before shooting, to check me out. When he saw I was not wearing a piece belt and a flak jacket, I guess he was cause hurry to talk about his side of the story.

The film is quite a dispassionate presentation through very neutral events...

There are two schools of thought on this. I was told by some people that a good documentary should have a point of view and should be strongly biased to avoid the Four Corners style of reporting. But I do not necessarily believe that people switch off if they think there is a strong bias.

I think the film does bias in one direction, but I wanted to make it as subtle as possible. I personally wanted to give everyone a point of view and show all sides of the story.

What was your own view of the green bans?

I think they were inevitable. There was gigantic financial pressure on the city in a time of economic boom and, with full employment, the unions were flexing their muscles. With the tremendous amount of building

going on there was bound to be opposition from affected residents and so on. This change had to catch someone by storm.

What about the personalities: do you think Mundy, Davies and Pringle had their roles blown out of proportion?

These people appear very little in the film and I have often been asked why we did not show more of Jack Mundey, since many people associate the green ban phenomenon with him. Maybe it would not have happened without people like Mundey, but what appealed to me was the story of a conflict of interests — a conflict between people. Too many people see it as a personal conflict between Mundey and the developers, rather than a social phenomenon.

Do you think it was right for a media to involve itself in an issue not directly concerned with its members' pay and conditions?

Yes, and I think that has violated that if you look back at it now and realize that if it had not been for union activity, places like Kelly's Bush would not exist. I think this speaks for itself.

Jack Mundey is not regarded as a radical guy, he is almost a conformist.

I wonder what kind of leap was involved for the residents of Hunter's Hill, surrounding Kelly's Bush, having to approach communists for help?

What it comes to the crunch I do not think they even thought about it. They had tried all the legal channels, all the general and proper channels, and they were obviously being accused. They only had one outlet and they went there. I am sure the majority of those middle-class, conservative people interacting with militant activists never expected it to turn

What were you ever threatened personally while filming documentaries?

The only incident detailed

while we were filming a truck-load of building laborers occupying a site on Flaxer St. They had been drinking a few times and one of the laborers fell off. The soundman and I were devastated by a couple of guys who set us deliberately that the guy falling off the truck to give the impression that they were all drunk. Transport became a bit flared and people were hurt.

People have also criticised the film for being very anti-police, which was never intended. The footage that was available was of people being dragged around and thrown into police wagons, and so forth, and I used it.

But you were also responsible for shooting some of it as part of your job?

I did not shoot all the footage that was used, only a small proportion of it. When you are cast as a news commentator you film what happens and, let's face it, newsworthy news is part of show-business — writing a story has some visual impact if it is not considered good news. So obviously you film the action stuff.

Does TCM put as much on you not in risk equipment or, on the other hand, to take risks to get good footage?

Well, television news is not non-stop violence — these pictures might only happen once a year. The rest of the time it is boring news conferences and interviews.

When these situations arise you just play it by ear. Cameras do not break, but they are injured, and you just try and get the best footage you can. The "best" in these situations means the stuff with the most drama or violence in it.

Often the stations compete against one another to get the most action, which is pretty silly and does not have much to do with the issues. But in a 60 or 90 second spot you don't have much time for information, you just try to entertain.

What do you intend doing with the film?

At the moment I have two prints overseas, one was shown at the Chicago Film Festival, and the other has been accepted for the Leipzig Festival.

I have always thought of the market for the film as being foreign rather than local, even though the type of union activity it depicts seems to be unique to Australia. For instance, there is a lot of reaction against nuclear power plants in Germany at present, but it does not seem to have been initiated by unions — it is a community action. \*

Continued from P. 278

How did you come to work as a builders' labourer?

Pat I came out as a speech therapist but couldn't get work. I started working as a secretary, so June Reid, with whom I was sharing a house and was working as a labourer, suggested I try that. I asked around and someone told me to show up at 8 a.m. at 6 p.m. I did, and was taken on.

You were a labourer, not a "singer"?

Pet Yes. When I first walked onto the site the foreman just passed. But it was a great experience, and I learned a lot.

I was a labourer for 10 months, on four different jobs sites. We worked off a few hours because there were steeped developments in different places; then I lost those jobs in two weeks over the collapse of the Maritime company. I ended going to work in the union office.

In 1973 and 1974 there had been a lot of green houses, but after that pressure was put on the unions. The federal unions moved inland and took over the Broadmeadows site (the Institute of Technology building). We occupied the site and some people went up in the road and stayed there as part of the protest.

During the second week of the occupation I went up to the crane for a few days. I took a census with me and listed what I could.

Dennie I met at the Blinky Bill Film Workshop in 1973. In 1975 we got back together to make a film about the RLF and the green band. We drafted a budget and an outline, and put it to the Australian Film Commission. They gave us \$3300.

How long did you think the film would take to complete?

Pat One year.

Dennie Oh less. We thought it would take a few months.

What was the commercial news coverage of the disputes like?

Dennie It generated sympathy and did not discuss the issues well. Even when the times received wide coverage — and there was a lot of footage on television — the media's narrative was treated as being a bit silly, as though they were asking

uniquely.

Pet We didn't start collecting footage until late 1974. Consequently, a lot of what we worked with came from news teams.

We tried everywhere to get downward footage; all the legal was. The ABC charged \$13 per foot, and although they had shot thousands of feet of demonstration footage, there was very little in their library. Only at one adjoining station was there a librarian who thought enough footage important enough to put away. She let us look at it and then we went to the news director who said, "You can have it for \$100, just as long as we don't know anything about it."

Dennie We explained that it was a non-commercial film, which would not make much money and so on. He was very nervous about it.

Later, we got some other footage from Richard Cole and Doug Craig.

Was there much private footage around?

Dennie Paul Murphy<sup>4</sup> who had been shooting in Victoria St, had shot 800ft.

Pet Also, some people at Film Australia wanted to make a film on Victoria St, and they arranged to make a training film. They wanted to work as a collective, but the heads at Film Australia wanted the project to have a producer and director, and somehow they never agreed.

The film was shelved and we appropriated the film library to use the footage they had already shot, but Film Australia was very reluctant. They were worried about the political angle, although by then much of the heat had gone out of the issues.

Finally, we gave them a written understanding that we would not use any of the footage to place people in a bad light.

How many interviews did you do?

Dennie Eighteen or 20, plus two on video.

Was it hard getting to talk to the politicians and developers involved?

3. Paul Murphy is former leader of the ACTU and philosopher

Dennie In one case I had to go through several preliminary interviews before I got an appointment with a developer. I then spent a bunch of hours talking to him. The rate was compensated, and very indifferent about the news coverage of the squatting, but he felt it was unnecessary — it just added noise. He kept insisting the evictions were legal and that his phone for radio stations had been misrepresented.

On the other hand, there was another developer who really wanted to talk.

All these people you interviewed seemed at ease on camera. Do you think being a woman helped?

Dennie I think it helped a lot. I was aware that I come across as a non-threatening person.

Pet One of the people we approached started by giving us a beer, then became more and more talkative. Finally he pulled out a small pencil and said, "I've been threatened a few times, I have to carry this around."

When did the film change from being about the Builders Labourers' Federation to being about Woolloomooloo?

Pet We started editing at the beginning of 1977 and in we had a lot of footage on Woolloomooloo, so thought we would start there. Also, the original concept had become too complicated, so we resolved that we were trying to do too much in one film.

Dennie Peter Golby joined us at that stage. He had shot some footage of Victoria St for Film Australia, and others to help us edit — neither of us had done much editing before. The decision to divide the material into two films was a direct result of our involvement in the issues. We wanted to explore the progression of events and needed to go into some detail to do that.

We also wanted a chronological film where people could follow the story, but where those involved did it. That meant doing as little narration as possible. We felt it would be stronger that way.

When did you complete the film?

Pet In 1978, after a year and a

half of intense work. We never had enough money and everything had to be done on the cheap. The ratio of money to energy was disastrous.

Towards the end of the editing, we asked different people to come and look at it. We would screen the first cut, which was two hours long, every weekend and then discuss it — what people liked, what they found boring. That helped us cut it down to 75 minutes.

Was the \$3300 all the funding you received?

Dennie No, after we got it to distributor-level we received an additional \$3300. More recently, we were given a grant of \$1300 to get off our debt.

How much did the film cost to make?

Pet About \$16,000. There were grants totalling \$11,000, and we paid the remaining \$5000.

We paid almost no one apart from the sound mix, the sound editing and the music editing, it was produced by voluntary labor.

What was the shooting style?

Dennie It is hard to tell because we split the material into two films. Perhaps 15 or 20% is like the times we did the interviews we were very worried about money, so the interviews were highly structured with a very low ratio

Are you now working on the second film?

Pet At the moment we are both too busy to finish it, although I may work on it later.

We made Woolloomooloo primarily for Australians, and it has been received well here. But I know people overseas have heard about green bands and are interested. Since the Australian experience, there have been green bands in Britain and New Zealand.

I am taking Woolloomooloo to the U.S. to screen it on the university circuit and wherever else I can. I am curious to see whether people in the U.S. can understand the aspect. It has been shown by the British Film Institute in London and at the Chicago Film Festival.

3. The New South Wales branch of the BLF advanced major representations for women and, in particular, for women of colour, during the period between 1972 and 1974. Most of these women worked in "squares" during such work as rioting, occupying houses for the squatters and in other cases. From 1974 they moved to the women-only temporary housing units of United Social and Political



The radio van of Spikes at the turn of the century. Left: more recent Woolloomooloo

# FILM INSURANCE TRENDS

Robert Le Tet

The AAMI Insurance Broking Group recently arranged a visit by a British film insurance specialist, Michael Ayres, managing director of Duketree Ayres Insurance Management Services Ltd, London. The purpose of the visit was to update the head of the Australian Film Commission and a number of members of the local industry on aspects of film insurance trends in the U.S. and Britain and generally examine any specific problems in the Australian market.

Mr Ayres said that outside the major U.S. and British production companies there was little knowledge about the range and scope of film insurance available. He also said that to get the best value for the most competitive price, insurance brokers should be associated with the production as early as practicable. By working closely with the producer, the broker can advise and help to reduce the risks of damage to the production and its assets, and by assessing the risks accurately the producer need not worry about unknown contingencies.

Insurance premiums are already a significant budget item. At the moment, nothing compares with the cost of a \$1 million production in the U.S., but if the Australian Film Commission does not continue to provide the completion guarantee for films it fears in end "Empor and Cineplex" insurance companies could demand an increase in premium rates. This would be a high 12 percent of a \$1000/2000 production. This is a large figure even though either a producer or director, depending on budget size, would rather have a special effects, over, or in. However, if it is responsible to assume that the producer for insurance is going to take such a large cut.

Insurance costs cannot be avoided. By producing according to a "go or plan" attitude financial savings are being made and more profit at the end of the day is achieved. Also the sudden increases in insurance premiums that are now the norm in the U.S. and Britain are a real concern for the future. The insurance companies will remain in business and continue to offer insurance cover for overseas and domestic production, but will not do so if the producer has no confidence in their ability to meet the insurance premium.

The producer is faced with a rapidly maturing market in which the range and variety of insurance products do not yet reflect the needs of the industry. Some of the products with great application by an even more professional approach by the producer, by careful selection of a specialized film insurance broker and perhaps by

cooperative insurance purchasing by an organization representing all or a group of Australian producers. With this insurance programme currently totalling about \$3000/4000 in your corporate insurance programme, by the AFC or one of the state corporations could do a lot to assist in spreading the existing costs of insurance.

This article illustrates some:

**1. PRE-PRODUCTION AND FILM PRODUCERS INSURANCE** which covers the loss incurred by the producer if certain named people usually the director and several principal artists are unable to work on the production as scheduled because of accident or illness.

In the event of those insured as described in an accident or suffers an illness which either delays principal photography or causes the film to be discontinued, the policy pays:

(a) the cost of hiring being delayed, and additional expenses incurred by the producer while waiting for the insured person to recover; or

(b) in the event of the film being abandoned, all expense incurred to date or to be incurred together with an amount equal to the estimated cost of the production as if it were to be completed on the estimated date, increased up to completion of principal photography. The rate depends on the number of people to be insured and the length of time before complete filming.

The producer is normally required to pay for the first part of any loss, say about US \$3000. The premium is calculated as a rate on the total value of the series to be insured.

**2. EXTRA EXPENSE INSURANCE** which covers the production against additional costs incurred if the production is delayed because people, sets or equipment are damaged or destroyed.

The policy normally requires the producer to pay the first part of any loss, say about US \$3000.

This premium is charged as a rate on the cost of production and is applied according to the type, size and complexity of sets being built.

**3. RISKS AND DIMENSIONS INSURANCE** which covers the producer against costs and compensation that may become payable if the content of the production is found to be obscene or libellous. The policy also covers invasion of copyright, invasion of privacy and other similar risks.

Most major distribution companies now have a clause in their contracts which states that the production company must carry this insurance.

Policies are normally arranged for a period of two years for the first year at a cost of about \$3000 for key title alone and US \$2000 for all other risks.

The policy normally is required to the producer's attorney taking necessary steps to ascertain that the subject is insurable for use as a feature film.

The producer normally has to bear the full U.S. amount of any claim under the policy involving legal expenses.

(d) the raw stock is lost;

(e) the camera has a lens which leads to the negative being severely exposed or damaged;

(f) an error occurs in colour processing;

(g) the camera is damaged in a manner requiring the loss of US \$5000 or more in repair costs.

The policy excludes losses arising from mechanical or electrical breakdowns of the camera unless the negligence is totally damaged.

The premium is charged as a rate on the cost of the production and is determined on an average point of U.S. \$5000 of each loss suffered.

**5. ALL-RISKS INSURANCE** which covers the actual value of the equipment, props etc and wardrobe being used on a production set.

The producer is normally required to pay the first part of any loss, say about US \$3000. The premium is calculated as a rate on the total value of the series to be insured.

**6. EXTRAS EXPENSE INSURANCE** which covers the production against additional costs incurred if the production is delayed because people, sets or equipment are damaged or destroyed.

The policy normally requires the producer to pay the first part of any loss, say about US \$3000.

This premium is charged as a rate on the cost of production and is applied according to the type, size and complexity of sets being built.

**7. RISKS AND DIMENSIONS INSURANCE** which covers the producer against costs and compensation that may become payable if the content of the production is found to be obscene or libellous.

Most major distribution companies now have a clause in their contracts which states that the production company must carry this insurance.

Policies are normally arranged for a period of two years for the first year at a cost of about \$3000 for key title alone and US \$2000 for all other risks.

The policy normally is required to the producer's attorney taking necessary steps to ascertain that the subject is insurable for use as a feature film.

The producer normally has to bear the full U.S. amount of any claim under the policy involving legal expenses.

# GUIDE FOR THE

## AUSTRALIAN FILM PRODUCER: PART 13

### NON-THEATRICAL AND OTHER

### EXPLOITATION OF THE FILM

In this 13th part of an 18-part series, Cinema Papers contributing editor Anthony J Gazzola, and Melbourne solicitors Ian Ballantyne and Leon Gorr, discuss the rapidly-expanding avenues of non-theatrical exploitation of a finished film.

#### **A. Introduction**

The term "non-theatrical" has been widely used by the film trade to refer to the distribution of 16 mm films in situations where no formal admission charge is made for passage, i.e., the opposite of theatrical distribution which is admissions fee-charged. The term has also been used in a looser sense to include television distribution in all its forms, so-called "lower the cost" distribution, in-flight distribution, the distribution of video cassettes and video discs, etc.

In this article all these "non-theatrical" rights will be discussed, but the term "non-theatrical" will be used in its traditional sense.

#### **B. Non-Theatrical Distribution**

##### **(i) Australia**

Non-theatrical distribution in Australia encompasses some club screenings, film societies, cruise ships and other sponsored screenings.

There are many small specialised libraries that import 16 mm prints of films that have not been brought into Australia as 35 mm libraries such as the Victoria Library, Shareef Film, the Sydney Pictures Co-op and Quality Film. Some of these libraries also import 35 mm material. The Australian Council of Film Societies has published a comprehensive list of these non-theatrical firms.

There are also two major non-theatrical libraries which handle the 16 mm distribution of films already imported into Australia or 35 mm or 70 mm by the major American distributor, and the major Australian independent distributor. These are Australian Film Hire, which maintains offices in most states and handles, over all, Roadshow, Filmways, Warner, CTC, GUD and Disney product, and Fox-Columbia 16 mm, which handles USA, Fox and Columbia product. Fox-Columbia 16 mm operates out of the Fox-Columbia exchange in each capital.

A 16 mm print order can range from one print for a specialised "sit" film to 25 or 30 prints for a blockbuster. Non-theatrical gross revenue in Australia can go as high as \$40,000, but is generally between \$10,000 and \$20,000 for a reasonably popular title.

There are a number of different non-theatrical deals possible, but Australian Film Hire, whose deals are typically, usually written out of two arrangements:

(i) Australian Film Hire advances all costs of prints (but not the cost of making a 16

mm negative), recoups its costs and charges 25 per cent distribution fee, or

(ii) the producer provides prints free of charge and Australian Film Hire distributes for 25 per cent.

Either deal may prove the more lucrative, depending on the potential of the film.

An Australian producer in negotiating his distribution deal, will often find that the distributor wants non-theatrical as well as theatrical distribution rights to be included in the licence. The producer should endeavor to have the non-theatrical revenue fed directly to him, otherwise the theatrical distributor will charge his distribution fee, and the producer will, in effect, be paying double commission. Whether the producer is able to convince the theatrical distributor to meet the sub-distributor's fee out of his share of the proceeds will, of course, depend on his market place leverage.

##### **(ii) Foreign**

It would be extremely rare for a foreign theatred distribution deal not to include non-theatrical rights, although one can always try to negotiate. The rights are of some tangible value in Britain and Canada, and potentially very valuable in the U.S. if the film is of the sort that can crack the lucrative campus circuit. If the theatrical and non-theatrical rights are granted the producer should also be wary of double distribution fees.

Britain, Canada and the U.S. have many specialists in film distribution, and it may be that certain Australian films would be better

off going directly onto non-theatrical distribution, rather than spending large sums on a major theatrical launch.

## C. Television

### D. Australia

To anyone who has had much experience of the jungle of international film selling in theatrical and non-theatrical markets, a television deal is like a breath of fresh air. It is clean country with its deductions, and no need for checks, audits and the like. Most television contracts are relatively simply drawn up and deals are made quickly.

Australian television stations have been heavily involved in the resurgence of the local film industry by pre-purchasing. Thus far television, as well as direct distribution — self-syndication, a combination of both. It has been said, however, that a number of successful Australian films have not received as much for television sales as they would if they had not been pre-sold. This is undoubtedly true, but television purchase prices have been continually increasing in Australia, and the pressure on the networks for local content has made it, in some ways, almost a seller's market.

On the whole it is comparatively easy for the producer, or distributor, to obtain distribution deal, and retain television rights for himself, provided he gives a protection period (usually three to five years) to the theatrical distributor before the film airs on television. Generally, too, the Australian distributor does not even seek television cross-distribution for any advances he may ask for theatrical rights.

There is some doubt whether a major distributor could get a higher price for the producer's feature by including it in a package of imported films, but, of course, the premium claimed would need to be in excess of the distributor fee to make it worthwhile.

There are dangers in the use of the producer's contract clause not to control over the price of their "feature" to the detriment of the independent producer. One method of controlling this is to stipulate a minimum price below which the distributor cannot sell.

Television contracts are generally for four screenings over five, seven or 10 years. Sometimes more screenings are included, but the producer must ensure that he does not then have to pay out constant fees to talent employed.

Contracts can be for the capital city stations only, or for all of Australia. If the producer only sells capital cities, he can then appeal to the various country stations and associated capital city stations. Of course, the price he gets will be less if he only sells capitals.

The price range for Australian feature television sales is, at present, between \$30,000 and \$100,000. The success of the theatrical box-office, coupled with suitability for television, will affect this price. Much higher fees, of course, have been obtained by overseas broadcasters.

Certain television networks are increasingly offering premium prices for the early airing of Australian features. This can mean an additional 25 per cent or more on the purchase price. Normally, the station will want the film to go out in 12 or 24 months after theatrical release, as opposed to three to five years. The producer must carefully weigh the advantages of this extra fee against the negative effects of

sabotage resistance, theatrical and non-theatrical. If word gets out (as it always does) that the film has been sold, either in special circumstances, it is possible only worthwhile of the film has either been a failure at the box-office, or has had very few theatrical pay-off. Normally, it is the responsibility of the producer to supply, at his cost, a new 16 mm release-as-acceptable print of the film as part of the deal. The buyer must be satisfactorily "justified and screened" of the film in scope.

Some stations, however, are now prepared to accept a dub of a 2" master video tape.

### E. Foreign

Most Australian films have had limited foreign theatrical potential and have been sold direct to television. Frequently, as is the case of the BBC in London and Jonas Film in Germany, theatrical and non-theatrical rights have also been acquired in a sort of inverted protection. In Britain, a union-enforced five-year ban on television airing of feature films already released theatrically has meant that class of limited box-office potential have been better off going directly to television.

Where films are licensed internationally instead, it is generally possible to keep the television rights from again giving an appropriate protection period. Thus, five or six years later, the television rights can be licensed. Nonetheless, of course, the distributor will still be liable, if the producer retains guarantee, for a large sum, that the proceeds of part of the proceeds of any television sale will be made available to him as a protection in the event he does not recoup his advance, and sometimes his launch costs.

Again, a theatrical distributor may agree to handle local television sales for a percentage of net cross-distributed. This may be a good idea to be probably known has own market place. Of course, appropriate "allowance" protection clauses or base prices will need to be in the contract.

The U.S. is a special case. American distributors generally wear all rights, and won those rights to be cross-distributed. They argue that high advances and launch costs make this necessary. Normally these days frequently by way of pre-sale the film will be sold to as American network either CBS, NBC or ABC. Millions of dollars can be invested and to date none of the new Australian films have attained a network sale.

The networks very rarely buy for their premium-based "prime time" anything other than U.S. theatrical, "made-for-television" or so-called "international" films (eg. *Zulu Dawn*, *Wild Geese*, *Spartacus*). A "late night" network, which specializes in science, suspense and horror, frequently buys European dubbed material and independent American films for prime amongst U.S. \$150,000-\$400,000.

A "Saturday morning" network often screens G and PG rated material for prices around U.S. \$100,000. Network advance contracts frequently need a minimum of theatrical play-times.

Network screenings usually take place two years down the line. If a network deal is done, and sometimes if not, Home Box Office, or its equivalent, will screen the film in its subscription 12 months or so after first theatrical release.

After network screenings, or immediately after theatrical release, if no network sale is forthcoming, the film can be placed in a syndication package. This means it is sold by an agent to various television stations — independent as well as network affiliates. The network affiliates take it for inclusion in their own-network programming.

There are three major syndicators based in New York: World Vision, Viacom and Tele-Lite (which owns Home Box Office), and many smaller outfits. The syndicator takes a fee (around 20 per cent), deducts his syndication costs (broadcast, production, etc., etc.), and then retains. A fair average quality film could rack up another \$100,000 to \$200,000 in syndication. Syndicators sell in packages, and again television protection is needed.

Public Broadcasting Service is a loosely-knit "public network" which shows Australian ABC type material and purchases, either city by city or on a whole country basis, specialist features. Many Australian features would earn nothing for PBS sale. A sale price may be as high as U.S. \$50,000 for the U.S. It is important to note that the producer should only sell as many television screenings as he has in his original agreement unless he wants to pay extra residuals.

Producers should also note that the New York syndicators and others (e.g. Paramount Television) also sell features to television on a worldwide basis, sometimes paying advances of up to U.S. \$150,000 or more. Generally this is a good way to go only if he has established that is little theatrical potential in the film anywhere.

## D. Supplemental Markets

### E. Australia

The area of "supplemental markets" (as Equity terms it) is still unexplored within Australia. There has been very limited local and foreign distribution, some "over-the-counter" sales of 16 mm and 8 mm prints, and shortened versions, and some small operators are involved in various video cassette systems.

So far, Australian Equity has not granted supplemental market performance rights in its feature film agreements and is presently discussing these areas with film industry representatives.

The white area of video seems to be a growth market, and some Australian distributors are now putting video protection clauses in their contracts.

### F. Foreign

Video cassette sales are in full swing in the U.S. and major film distributions are licensing selections from their libraries to video wholesalers. Video discs are beginning to enter the market. Almost all U.S. distributors and many foreign distributors need video rights in their distribution contracts. Agent, Australian Equity has not licensed these rights, but has set out brief readings for the exploitation.

It is hoped an industry-wide agreement will soon be reached on these matters. It does appear, however, that some Australian producers have already signed video rights in certain markets, despite Equity's position.

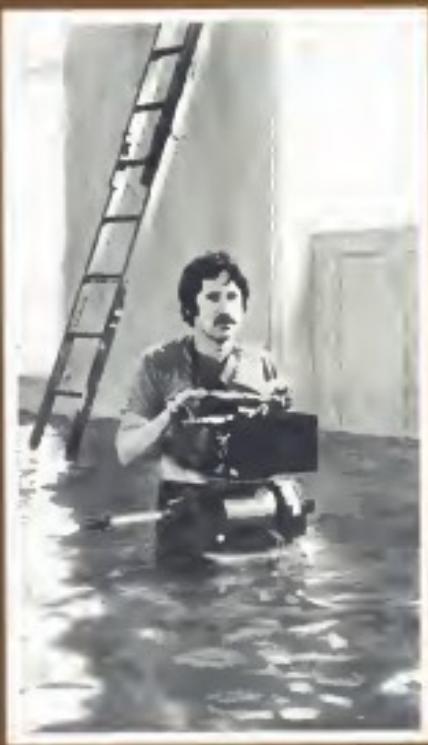
It is too early to estimate the size and potential of these markets for Australian producers, but it is hoped to be able to provide such information as the Subscriptions Service as it comes to hand. \*

Home Box Office is a nationwide television service which is a separate deal and can be worth around U.S. \$100,000 for a low or average quality release. Television owners buy a subscription to a specific cable channel.





# How to shoot 1948 in 1978 without getting into deep water.



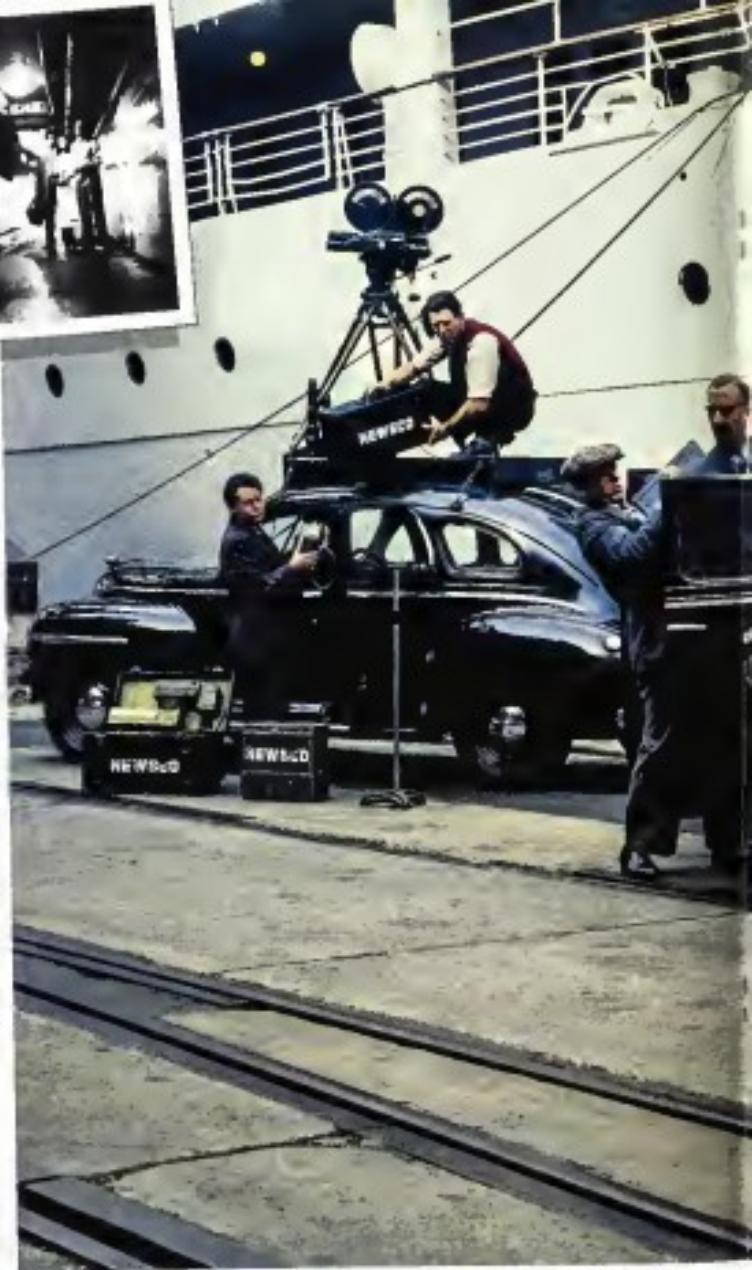
Victor Madsen  
Cinematographer  
*Witness*



"The feeling of time passing is very important to NEWSFRONT. We wanted the film to look as if it had been shot in the different periods depicted. Often shooting in black and white. And even intercutting actual period newsreel footage with reconstructed material.

"The origins of the archival newsreel footages varied from excellent camera original to dupes negatives many generations removed.

"These enormous matching and stylistic problems placed great demands not only on the negative but on the print stocks and the entire laboratory chemistry.



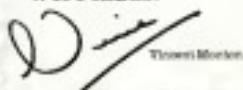
"NEWSFRONT" WAS MADE ON EASTMAN COLOR Negative Film 5547 and EASTMAN Photo-X Negative Film 55



"We tested several color and black-and-white film stocks. But eventually we standardised on KODAK ECN II and PLUS-X\* - the PLUS-X being processed to different gammas to achieve the correct contrast. The ECN II color being under or overexposed and printed to achieve a look evocative of the style of the period.

"Only Kodak offered us the range of camera negative, print stocks and laboratory chemistry to achieve the look we wanted.

"As well, it was also reassuring to know that the desired look would be maintained anywhere in the world additional prints were made."



Steven Meisel

# NEWSFRONT

## A. L. WILSON Technical Information from Kodak

**EASTMAN Color Negative II Film NS47**  
(25 mm) and T247 (16 mm) is a camera film intended for general motion picture production. The wide exposure latitude of this high speed film makes it especially suitable for both indoor and outdoor photography under a wide variety of conditions.

**KODAK SAFETY FILM** Color Negative II Film is held rigid for use in tungsten light, and in daylight with appropriate filters. The emulsion contains a colorless coupling mask to achieve good color reproduction in negative prints. This film is characterised by a high degree of sharpness, fine grain and excellent color rendition.

**LIGHTING CONTRAST** The ratio of key light plus fill light to fill light should be 8:1 or 8:1 and should seldom exceed 4:1, except when a special effect is desired.

**COLOR BALANCE** The film is balanced for exposure under tungsten illumination at 3200 K. It can also be used with tungsten lamps at slightly higher or lower color temperatures (> 3600 K) without correction filters, since final color balancing can be done in printing.

When other light sources are used, conversion filters are required—often for both cameras and lights.

**EASTMAN PLUS-X Negative Film NS31**, (25 mm) speed and grain characteristics make it well suited for general motion picture production—both outdoors and in the studio. These film characteristics provide an excellent balance between the maximum desirable speed for general production work and the finest grain negative we offer at that speed.

**GENERAL PROPERTIES** The medium speed of this panchromatic film permits the use of small apertures (thus allowing good depth of field), and the film is widely used for making composite pictures, background scenes, etc.

**EXPOSURE ENDPOINTS** When used for development on a gamma of 0.65 to 0.70, use at Daylight-50 and Tungsten-54.

For further information on Kodak Motion Picture Film contact your nearest Kodak branch office:

Melbourne—140 Collins Street.  
Phone 654-4633  
Sydney G2 South Street, Annandale  
Phone 652-9365  
Brisbane 293 St Paul's Terrace,  
Fortitude Valley Phone 511-5111  
Adelaide 34 North Terrace  
Phone 212-6804

Perth 10 Clarendon Street, Perth  
Phone 654-0999  
Hobart 15 Elizabeth Street  
Phone 8-12333  
Canberra 1 Wooley Street, Dickson  
Phone 62-7833  
Townsville 221 Flinders Street  
Phone 72-38999



Motion Picture and Audiovisual  
Market Division

KODAK (Australia) PTY LTD

## **BOX-OFFICE GROSSES**

TITLE	DISTRIBUTOR	PERIOD 15.10.78 to 6.1.79							PERIOD 13.8.78 to 14.10.78						
		SFD.	M.L.	PTH	ADL	B.R.	Total \$	Rank	SFD.	M.L.	PTH	ADL	B.R.	Total \$	Rank
Reservoir	BS	2021	20,000,000	100	10	100	10,000,000	1	102	100,000	100	10	100	10,000,000	1
		140,000	173,000	46,780	—	10,000	10,000,000		100,000	100,000	100	10	100	10,000,000	
Blue Fox	BS	10/10	10/10	—	—	10*	10,000	2	—	—	—	—	—	—	—
		24,000	43,000	—	—	10*	10,000		—	—	—	—	—	—	—
Patrick	PW	10	10	—	—	100	100	3	20,000	—	—	—	10*	—	34,000
		20,000	21,500	—	—	100	100		20,000	—	—	—	10*	—	34,000
The Court of Justice Blackmail	FOX	—	10	10/10	—	10*	25,000	4	20	20	10*	10	10*	10,000	2
		—	10/10	—	—	10*	25,000		20	20	10*	10	10*	10,000	
The Irishman	GUD	—	10	10,000	—	—	—	5	—	—	—	—	—	—	—
		—	10,000	—	—	—	—		—	—	—	—	—	—	—
Brave New City	OTH	—	—	10	10,000	—	—	6	—	—	—	—	—	—	—
		—	—	10	10,000	—	—		—	—	—	—	—	—	—
Mouth to Mouth	BS	10/10	10	10/10	—	—	—	7	10*	10,000	10*	10	—	—	37,770
		10/10	10	10/10	—	—	—		10*	10,000	10*	10	—	—	37,770
Weekend of Shadows	BS	—	—	—	10	10/10	—	8	—	—	—	—	—	—	—
		—	—	—	10	10/10	—		—	—	—	—	—	—	—
The Mango Tree	GUD	10	3000	—	—	—	—	9	—	—	—	—	—	—	—
		10	3000	—	—	—	—		—	—	—	—	—	—	—
The Setting of Wisdom	BS	10	3000	—	—	—	—	10	10	—	—	—	—	—	7770
		10	3000	—	—	—	—		10	—	—	—	—	—	7770
Accidental Total		202,074	280,004	61,200	710,021	10,000	819,028		100,029	250,212	10,000	—	100,000	250,201	
Foreign Total		210,148	180,000	1,700,000	800,000	1,001,300	10,000,000		1,000,026	1,070,040	1,000,000	800,000	800,000	1,000,000	
Local Total		8,000,214	5,110,702	1,295,000	800,000	1,000,000	10,000,000		2,031,203	4,040,000	1,415,000	800,000	800,000	8,781,104	

人體———大腦——第一點——第二點——第三點

**■ Pictures presented by Blue Fox Pictures.**  
**■ Storyline provided by International Fund from former competitor Cinema Pictures by the Australian Film Commission.**

[View more results from this study](#)

**MD**: Figure 8 (paperback edition) The Broken Heart of America: Clinton, Bush and Their Supporters, The New Press, 1996, pp. 10-11. Copyright © 1996 by Michael D. Leifer. Used by permission of the author.

**1 Ausbildungskosten** und **2 Betriebsmittelkosten** je 100 – Bruttoeinnahmen je 100 – 2009-Buchwert je 100  
= „Gesamt-**Effizienz**“ (Gesamt-**Effizienz** = 100% = „Optimal“). Aus der Formel geht hervor, dass die Kosten je 100 Einnahmen umso niedriger liegen, je höher die „Gesamt-Effizienz“ ist.

Do you finish a great meal with a second rate port?

Then don't risk a great production by using anything but the best processing... us.



GIVING QUALITY SERVICE  
TO THE MOTION PICTURES INDUSTRY  
Australian Distributors  
Montgomery Ward, NSW 2000, Australia  
Freight forwarder Telex ATLAB 2000 London 3000

## "PROJECTOR LAMPS? We sell 'em all!"

— says the Cofis Lamp Manager



We are the projector lamp specialists. And because we do only this one thing we do it rather well. Our range is huge - from the older, rarer varieties of lamp to the very newest, ultra-modern types, and a Xenon light system so new you probably don't even know about it yet. But not only do we stock projector lamps - we now also have lamps for studio and stage.

What can we do for you? To find out telephone me — on (02) 212 2700

P.S. Ask me about the **very** low prices we offer on a once-only consignment of Calcomate and Gekkon brand light stands.

**COFIS Photolamps**

GPO Box 2073 Sydney 2001  
138 Broadway NSW 2007  
Telex COFIS AAS6696

- Melbourne's largest fully independent negative cutting facility.
- 16mm/35 Neg & Pos, Film & Video Make-up
- Fast efficient and reliable service.
- Convenient location near all of Melbourne's production and post production facilities.
- Overnight service available.



— RING —

Wanwick Driscoll  
Beverley Armstrong

31 FERRARS PLACE — 8TH MELB. VIC. 3205  
PHONE (03) 580 4273

# Brilliant *My Brilliant Career* PRODUCTION REPORT

"My Brilliant Career" is adapted from the novel by Miles Franklin. It tells the story of Sybylla Melvyn (Judy Davis), a sensitive and passionate teenager who cannot bear the dull life on her parents' farm.

Sybylla leaves for her grandmother's home where she begins to yearn for an artistic life. There she meets, and is drawn to, the landowner Harry Beecham (Sam Neill). The film ends with Sybylla being faced with a decision between her less-than-perfect love for Harry, and her desire to pursue an independent life.

Produced by Margaret Fink and directed by Gillian Armstrong, the \$800,000 film was shot in eight weeks from October to early December, 1978. It will be released in mid-1979.



# MARGARET FINK PRODUCER

I had been thinking of making films since I was 18, and when I read Miles Franklin's book, right off the bat. Miles is a proto-typical feminist, and I think I have always been one, that's probably why I responded to the book.

Anyways, I bought the rights, and after getting a couple of investors down, I made my first submission to the Australian Film Development Corporation. But the AFDC knocked the project back, saying they felt it would be a great film, but that it needed a good writer. So I hired a good writer (Eleanor Whittam), but they knocked it back again.

In all they rejected it three times. But then they knocked back Picnic at Hanging Rock three times.

Why did the AFDC reject the project three times?

It probably had something to do with *The Remonstrants*. There was

Margaret Fink, after writing and directing three short films, entered the world of feature filmmaking when she produced "The Remonstrants" in 1974.

"My Brilliant Career" is Fink's second feature, and easily the most ambitious. In the following interview, conducted by Peter Bellby and Scott Murray, Fink describes the development, financing and marketing of the film. She begins by discussing how she became involved with filming the novel by Miles Franklin.

some disengagement at the time over whether their money was invested or loaned for the film.

What was your next step?

One of the biggest mistakes I made on *The Remonstrants* was not to have a distributor involved from the beginning, so I went and saw David Williams at Greater Union. I gave him the book and he said he would film it back in a week. Well, I had some enough big wigs in my life to realize he probably never would, but he did. He thought the book was

excellent and with more than interest in investing in it. He then gave me a letter of commitment.

I knew GUD for comment with that first investment, because a lot of people proposed money and did not come across. These were not just vague promises, but certain promises. It is very dispiriting to have people change their mind on you, but I don't let it worry me. I am going to attack the problem positively by going back to them.

My next step was to take the book to its Bureau at Women's

Weekly. It was important for me to get her opinion, as she is a barrister for her readers' issues. Two weeks later she rang and said she loved it. I realized then that her readers were ready for the book.

Who did you approach for investment after GUD?

The most important thing was to get some money for Eleanor. A lot of initial work, like the location surveys, had been done on my own, but when it came to Eleanor, I had to raise some money. So I approached the Victorian Film Commission and it provided the first investment on the strength of her involvement.

If the VFC had come in as a principal investor, would you have had to shoot the film in Victoria?

I would have done anything necessary to get the film off the ground, including shooting in



Victims. That we finally got the money from the New South Wales Film Corporation was marvelous, because I had always wanted to shoot in the Macarthur district, which is the region Miss Priscilla wrote about.

#### What proportion of the budget was invested by the NSWFC?

They put up half the budget, the rest consists of the GDO investment and money from other private sources.

#### What are your views on the state of private finance?

I think it is getting healthier, and I intend working and grovelling my way into it.

You have to follow up all your initial approaches and leads persistently. But there are surprises like the last \$50,000, for example, came far more easily than I had expected.

In the early days of financing in Australia there was a lot of individual speculative investors who were prepared to take a punt. A lot of those investors seem to have dropped out ...

They are replaceable.

#### Do you think the new Assessment Tax Act will help?

It has to film making a risk area, but there is the optimism about being associated with the most glamorous business in the world that will always get people in.

There were also several people I didn't approach in the right way I assumed they knew about that they did. Next time, I will have to do my approach a little better.

**Did the tax-office difficulties of "The Remains" create difficulties for you when raising private finance?**

No, none at all.

So you don't think it is a matter of track record, but of investors viewing each project separately ...

**Essentially, in any case, The Remains isn't a chapter in the annals for seven weeks in the Century in Sydney, and it is still playing repertory circuits in New South Wales.**

I am not satisfied with it as a first film, for all its faults. Apart from not having an distributor link, my main problem was not having a finished. Consequently, it didn't sell it properly. *Citizen*, for example, was a nightmare. I had them on my own, and when an American offered me \$50,000, I knocked him back; I just didn't know.

#### How do you react to the argument



Sylvia with her Uncle Julian after dinner at Cottagel.

that there are, at present, reasonable grounds for being skeptical about ranking period films in Australia?

I think it is absolutely irrelevant. The question is not whether a film is a period film or not, but whether it is a good film I believe ours is. Its theme is contemporary and of importance to young women today.

I wanted to make the film because of these ideas, not because of the setting or the era in which Miss Priscilla wrote about them.

As for the public, I think the only consideration is whether it is satisfying and enjoyable.

**Selecting Gillian Armstrong as director was a bold decision. Why did you choose her?**

I was extremely impressed with *A Handful of Dust*. I also think Gillie had a lot to do to it as a film, but *A Handful of Dust* has the potential.

**Why particularly went a woman director?**

No, I chose Gill because I believed she was the best person available for the film. I had written her screenplay, and this faith has been vindicated.

**Was Armstrong an acceptable**



Sylvia in a shot from the opening sequence of *My Brilliant Career*.

#### choice to all the investors?

Yes, though most didn't even ask who the director was, which was really weird. Some people are far more impressed by how well you sell them your idea than by any technical credits. Many investors are too busy in their own fields to know much about filmaking.

**You have been described as a creative producer. Do you accept that description?**

Well, it is an exact one, because I don't believe in merely handing over a film to a director. Gil chose Nick Skelton, and I think it is the director's prerogative to

choose the other. I decided on Eleanor Whittaker, Lucy Arthington (production designer) and Nadine Ware (financial director).

I also insisted on having a say on the casting and script development.

**Did you make comments during production on the basis of rushes?**

No, this is late but I believe in maximum involvement in the pre-production field, because if you don't fit right by the time you shoot, you are faked.

I was on location a lot, not all I would ever say to Gil was, "how are we really getting into it," or



Sybil and Harry at a party at Mrs Bob Downe's

something like that. She didn't want to be told.

Was there any need to press for alterations in the final script?

Brian did an excellent job of converting the novel into a screenplay, but Gill, Jane Scott and I noted there were still things that needed to be done with Ted Ogden's script. So, we brought in Ted Ogden as a script editor.

What changes did Ted Ogden make?

Ted tightened a lot and strengthened the structure. But probably the most important change he made was to put an extra emphasis on the character of Harry Downe (Niall). In the novel, Harry is not sexist enough. Ted helped make him a more believable, sexual person.

Do you think a script editor should be used on all Australian features?

I don't know. I haven't had enough experience. Probably it is a good policy.

You used two unknown actors in the lead roles. Do you think this will create problems in selling the film overseas?

There are no well stars here, most people would not have even heard of Wendy Hughes or John Waters.

As for overseas, as Australian films is mentioned.

From a production point of view, the film is basically quite complicated. Did you face major problems, like bad weather or going over schedule?

No, and those things that seemed to be disadvantages turned out to be advantages. For example, the NSWFC insisted we do a 35 mm test after we had chosen an actress as Sybil. When we saw the test, we realized she was wrong.

We could have gone along with her, and it would have been a good film, but it would have been like *The Gathering of Women* — no (amazingly) I have to thank Mike Thompson for that.

Another problem was when Russell Boyd said he was quitting. I nearly frantic because for years I had been talking to him about shooting the film. But, as it turned out, Don McAlpine did a brilliant job.

There was also the act, which I felt looked a bit artificial in the rushes. But heavy rain came down and scattered it everywhere.

Could you describe the way in which the film was organized. Was each department given financial independence or did you personally co-ordinate everything?

Everything was co-ordinated through the production office. Ian Scott [associate production manager] ran the production office with Brenda Greenway as an excellent film accountant, with the support of Helen Everingham [production secretary]. They were all first class.

But did you approve each expenditure and check balance sheets?

I looked at things with Brenda, but the production office was so efficient, I just left them to it. Everything was checked by Festy Woods of the NSWFC anyway, and she is very good at that area.

What is happening with marketing of the film?

I have appointed David White and Kevin Brooks of the Brooks White Organisation as publicists, we are presently linking with the NSWFC and GUD.

What have you planned for the campaign?

I am leaving most of that to David and Kevin. One thing I believe, however, is that you can override promotion. No one could have had more promotion than I had on *The Remains*, and a lot of it I didn't want.

*Conclusion P 319*



Wendy Hughes as Anna Hines, who lives at Coddington after being abandoned by her husband

# GILLIAN ARMSTRONG

## DIRECTOR

When did you first become involved on "My Brilliant Career"?

From Margaret Fish four or five years ago during the filming of *The Remains*. I was the assistant designer on the film, and during the shooting Margaret and I became good friends.

Margaret had wanted to film the book since 1986, but the first I knew of the story was when she gave me the book to read. At that time, I was ready to work on it. In my capacity, I never thought I would be asked to direct it.

Margaret first spoke to me about directing the film just before I finished *The Singer and the Dancer* in 1976. Both of us felt *My Brilliant Career* was a film that a woman should direct, especially since Miles Franklin was such a strong feminist. Miles believed in women doing things on their own, and I always felt she would prefer a woman to make her story.

Gillian Armstrong first attracted critical attention with her remarkable short film, "A Handful A Day". This was followed by "Sister Nite", "Gretel" and "The Singer and the Dancer", which won the 1976 Greater Union Award for best short fiction.

Armstrong also worked on several features as an art director, before returning to directing with "Snakes and Ladders", a documentary on three 14-year-old girls.

"My Brilliant Career" is Armstrong's first feature, and she talks of that experience with Peter Beilby and Scott Murray.

At first I felt the film was too big for me and that I would be better off if I did a few low-budget features first. But at some point I became very involved with the screenplay and was determined to follow it through to a finished product.

Did you have any reservations about doing a period film?

No, but if you ask what my next film is I will tell you it is not going to be a period film. There are a

million reasons for that, having been turned around, having a will for hours on end, in a catch it put into the right position, and so on. It drove me crazy.

### How did the script develop?

Margaret approached a few years before I had casting Eleanor Wateridge. She then applied to the Victorian Film Commission for money to develop the screenplay.

I was in two minds at first about

using Eleanor because of her involvement on *The Getting of Wisdom*. Many people had said they felt the films would be too similar and I felt any comparison between the two would work against us. However, once I met Eleanor I felt it would work — she had so many good ideas.

Before this I worked on the script for 18 months, though there were several twists during that period.

Did you collaborate closely on the script?

Yes. We chattered away a lot of ideas and then Eleanor did a rough treatment on the shape she thought I should take. After more discussion, I left Eleanor to do the first draft by herself.

Once we had that first draft, we started working together. We ended up doing eight or more new drafts, though that was partly to keep up with the number of submissions. Margaret was sub-



renting to film boards for money. We were not satisfied with all of them, but we had no choice.

**What was the biggest problem you found adapting the novel?**

The length. We realized immediately we couldn't condense the entire book, so one of the first decisions we made was to cut out the whole section, at the beginning, on her terrible childhood. The film now starts when Sybilla is 17.

Elisabeth was very good at pinpointing those aspects of the novel which could sacrifice the film's dramatic structure. For example, there is a long central part in the book where nothing really happens, other than Sybilla having a good time. At first, everything is so wonderful that she forgets all her ambitions. Half the book then describes her歷escapes through the lovely countryside, picking snowberries, and lying peacefully in a hammock. We realized that that would be pretty dull on the screen and decided to condense it.

Another problem was the ending. I like it didn't really go anywhere, and I had always wanted a strong ending. As one of the things I most liked about the book was knowing that Miles actually wrote it, we decided to try and make that clear in the film.

At the beginning of the novel, Sybilla is young and idealistic, and wants to do everything. Part of our writing process was to narrow that down, so that by the end of the film she has channelled all her energies into achieving one aim — publishing her book. That gave me the more positive ending I wanted.

**Were you tempted to adapt the story to contemporary times?**

Yes. After all, the early knockbacks I looked at for the film would never go. Everyone was against period films, and we seriously thought about updating it. But I had always felt that was a strength of the book. It was written in the 1930s by a girl who lived in the book, and who couldn't have known much about what was going on in the world — after all, suffragette literature hardly made it to Goodwill. Miles was an exceptional woman who was ahead of her time, and that attracted me.

Another reason for staying with the period was that many of the resonances of the time — the Victorian morals, the practice of being married, etc. — just don't exist today. Women had no control then, and that is what Sybilla was fighting against.

I also felt that it would be terrible to update the book because Miles loved that period and its lifestyle. In fact, she wrote about it for the rest of her life.

At the same time, I was worried people would think that we had merely put modern ideas into a girl dressed in period clothes. I have done my best to avoid that.

**Has the story been adapted in such a way that Sybilla's struggle for independence mirrors the struggle of contemporary women?**

Yes, but I don't feel her struggle necessarily only applies to

women. Both men and women should relate to the story — that's why it doesn't matter being a period film. What the film is saying is discontentedness.

**Have you made the film political in any respect?**

You, it is political in that we believe it has something to say. But I was very conscious of trying not to be didactic, even though the book is. At times Sybilla is a

little bore, and she is always going around spewing out stuff about marriage and men.

**Do you think women will want to see the film for its contemporary relevance?**

Yes, I think they will, though I also hope they want to see it because it is a moving drama. There is a strong story, and, I hope, poikilic and sensitive. Most women who read the book can't put it down because they want to know whether Sybilla ends up with Harry. I have been aware of that from the beginning.

**It is interesting that you should choose two unknowns for the roles of Sybilla and Harry ...**

Everyone wanted us to use name people, but the only name actor who was at all suitable for the role of Harry didn't want to do it. And there were no name actresses of the right age for Sybilla.

In Australia, there are only a few leading men who are capable of being a sex symbol on screen.

We were getting desperate with the Harry situation because we had tested almost everyone, and there was nobody who was good enough and who looked physically right. I even started to think that I would have to change Harry's character and use another type of actor. So it was a great relief when



Here Bertie Neill and Robert Powell boating on Harry's property. (Five Bob Gruen)



Harry and Sybilla — the romance

I saw Sam Neill in *Sleeping Dogs*. I mean when he came to Melbourne to publicise the film, and I whisked him up to Sydney to do some tests. He was terrific.

We also had trouble finding Sylva. I didn't go out to schools like they did on *The Getting of Wisdom*, because I felt it was too demanding a role for an inexperienced actress. We were very lucky we finally located Judy. I think her performance has been very good.

Producers are extending an increasing influence on the final script. Were those times, for example, when Flak felt things had to be changed for commercial reasons?

No, Margaret never pushed for purely commercial reasons. This isn't to say we never thought of the commercial aspects, as naturally we both want the film to be a commercial success. But our general philosophy and approach was worked out and agreed upon during the early stages. That was, we wanted the film to be, above all, never boring, and always moving. Margaret then left Eleanor and I very much alone, and trusted our judgment.

There seem to be more women working on this film than most Australian features. Is that deliberate?

In all cases we have chosen the people we most wanted to work with, nobody was chosen because of his or her sex. We chose Eleanor because we liked her work on *The Getting of Wisdom*. Jane Scott (production manager) because of what she has done before, and so on.

Actually, I think *The Night of the Prowler* had more women on their crew than we did.

Do you think the opportunities for women in the Australian film industry have improved in the last few years?

They have improved. There are now women working in most areas, but careers and sound are still very difficult to break into.

The major problem is getting that first break. Fortunately, the Australian Film and Television School has done a lot to help women move into the industry.

Were you conscious of any tensions in the cast caused by you being a woman?

On a day-to-day basis the experience was fantastic. Perhaps a few people found it a bit hard to cope, but that is pretty good for any group of people. Deep down they may have been resentful about being beaten around by a young girl, but there was no problem with the others. And people like



Gina Armstrong with Betty Cowan, a woman missing discovered by amateur sleuth Nathan Wicks, during the filming of the washed-down

Denis McAlpine just allowed for me.

Actually, any tension that might have existed has been till the set. You have probably heard the sort of gossip that has been going around — e.g. that it is a lesbian film, or that someone was not chosen as clapper/loader because I felt he was a character? No doubt people are now saying it is up to the editor to put all my ideas together.

Did you choose Deni McAlpine as director of photography because of his work on "The Getting of Wisdom"?

Yes, I thought that Den had done a beautiful job lighting *The Getting of Wisdom*, and it was certainly a decision that has paid off. We are delighted with his work.

Apparently you had some problems with Actors Equity over bringing in a British actor?

One of the characters in the script is a young British policeman, and we cast a British actor because we couldn't find anyone here who would be sufficiently convincing in the role. Then, at the last minute, Equity said they wouldn't give the actor a work permit.

Why did you finally cast in the role?

We contacted NEDA and said we were absolutely desperate and could we see their first-year boys. We did, and there was this guy who was just wonderful. His name is Robert Grath, and he has

added a whole extra level to the film.

Flak has described himself as a creative producer. What does that mean to you?

Margaret has been involved in the project at a creative level from the beginning. It is, after all, her project. This does not mean, however, that I don't have full and final control.

We do have similar tastes in many ways, so we could work closely together. It has all worked out very well...and the feedback I have received from her has helped me greatly.

How did you feel working on *Stone* for the first time?

No problem, except I am now squat and astute by the 25mm screen and will find a hard going back to *Stone* again.

My practical problem was working with fixed lenses for the first time. I am extremely particular about framing, and on 16mm you can just zoom in and out to get the framing you want. With fixed lenses, however, you have to be much more specific. So, in the beginning, there were a lot of lens changes, and cursing of lenses backwards and forwards to get the shot I wanted. But I soon learnt.

Are you going to use dialogue masks throughout the film?

There are a few pieces of music that will become the main theme. They have particular situations referenced in the film.

Nathan Wicks will be smearing

the mask, and we have already discussed the instruments I will. He will probably use a string quartet, or just a cello, violin or piano. There is not going to be a big orchestra.

## THE SINGER AND THE DANCER

How did "The Singer and the Dancer" end up commercially?

I think Columbia made a mistake with the *Matilda* release when they pushed it as a woman's film. The first week was full of old ladies and housewives who were a bit shocked and confused by it. [I learned this from my agent who sat in the audience.] Even though the reviews were encouraging, they came out a week late because the preview screening had been ruffled up. So all the people who wanted to see the film after reading the reviews only started coming in the second week. There was a real change-over in the audience.

*The Singer and the Dancer* is not really a commercial film, though I had hoped women would like it. But generally they found it hard to cope with. People run the box-office and said they didn't like it as it split them. It is nice thing to go along to a matinee and have a little cry, but this film was too confronting for most. They didn't find that entertaining and they didn't want to know about it. I learned in disappointment that you go to a mid-day matinee to escape.

Concluded on P. 219

# PRIME CUTS

FILM EDITING

FOR THE KINDEST CUT OF ALL ...

AIR CONDITIONED EDITING ROOMS  
with any or all of the following:

8mm six plate Intercine  
8mm upright Novita  
16mm six plate Intercine or Sternbergs  
16mm four plate Intercine  
16mm four plate Novita  
16mm upright Novita  
16mm motorised Pic Sync  
16mm non-motorised Pic Sync

Plus sound transfer, comprehensive sound fx library,  
graphics design & production, cuts of tea, and award  
winning editor MICHAEL HALSON

13 MYRTLE STREET  
CLOWS WEST NSW  
PH (02) 929 3432

# three arts services

SUPPLIERS OF LEADING MAKES OF...

- STUDIO & PROJECTION LAMPS
- LIGHTING COLOUR & CORRECTION FILTERS
- STUDIO & THEATRE LIGHTING EQUIPMENT
- CAMERA TAPE & GAFFER TAPE
- TRACING PAPER

RING KEN OR NORMA HANCOCK  
OR TONY CAREY

**Phone:**  
**(03) 80 1225**  
45 DAVIS STREET, KEW, VICTORIA, 3101

# CORI

## FILM SERVICES LONDON

19 Albemarle Street,  
Mayfair, London, W1  
Cable: Zerobone, London, W1.

Associate offices:  
Los Angeles  
Tokyo

493 7920 telephone  
499 6204 telephone  
299968 Corman telex

### INTERNATIONAL TELEVISION DISTRIBUTION —

Documentaries  
Telemovies  
Music specials  
Series

### MOVIE DISTRIBUTION —

Cinema and Television sales.

### CO-PRODUCTION/PACKAGING —

Television and Motion Pictures  
Overseas funding arranged  
Overseas production planning

CONTACT: Marie Hoy, Kevin Moore,

### CORI FILM SERVICES —

MARKETING AUSTRALIAN PRODUCTIONS FOR INTERNATIONAL SALES.

# PRODUCTION SURVEY

## FEATURES

### IN THEATRICAL RELEASE

**Next-Door Neighbor** makes the time  
before release look like forever.

### In Production

### THE CAPTIVES

Prod company	The Grange
Director	Robert Altman
Writer	John Giorno
Producers	Robert Altman, Robert De Niro
Genre	Thriller
Rating	PG-13
Length	120 minutes
Release date	May 2001
Plot summary	A woman who has been held captive for 15 years by her husband and his lover plots to escape.

### THE MISTER GOODMAN

Prod company	Warner International
Director	John Sayles
Writer	John Sayles
Producers	John Sayles, Michael Tolkin
Genre	Drama
Rating	PG-13
Length	120 minutes
Release date	June 2001
Plot summary	A man returns home after 15 years in prison to find his wife has died and his son has moved away.

### MONSTERS

Prod company	Columbia TriStar Motion Pictures
Director	John Carpenter
Writer	John Carpenter
Producers	John Carpenter, Fred Olen Ray
Genre	Horror
Rating	PG-13
Length	100 minutes
Release date	July 2001
Plot summary	A man returns home after 15 years in prison to find his wife has died and his son has moved away.

### SPARKS

Prod company	Warner Bros.
Director	David Rabe
Writer	David Rabe
Producers	David Rabe, John Goodman
Genre	Comedy
Rating	PG-13
Length	100 minutes
Release date	July 2001
Plot summary	A man returns home after 15 years in prison to find his wife has died and his son has moved away.

### WORKING LOST THIS CHRISTMAS IN THE SAME

Prod company	Independent
Director	John Shiban
Writer	John Shiban
Producers	John Shiban, Michael S. Rosenbaum
Genre	Comedy
Rating	PG-13
Length	100 minutes
Release date	July 2001
Plot summary	A man returns home after 15 years in prison to find his wife has died and his son has moved away.

### In Production

### ALICE'S BIRTHDAY

Prod company	Independent
Director	John Giorno
Writer	John Giorno
Producers	John Giorno, Robert De Niro
Genre	Thriller
Rating	PG-13
Length	120 minutes
Release date	July 2001
Plot summary	A woman who has been held captive for 15 years by her husband and his lover plots to escape.

### Overseas

#### Asia-Pacific

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation

Prod company	Studio Ghibli
Director	Hayao Miyazaki
Writer	Hayao Miyazaki
Producers	Hayao Miyazaki
Genre	Animation





# THE VINCENT LIBRARY

## Providing Efficient, Friendly Service to Film Borrowers Throughout Australia.

### Feature Films Available For Rental

ADOPTION  
BATTLE OF CHILE  
BETWEEN WARS  
THE BITTER TEARS OF PETER VON  
KANT  
BONJOUR BALWYN  
CHAC  
CHILDREN OF THE MOON  
A CITY'S CHILD

THE CONFESSIONS OF WINIFRED  
WAGNER  
FOX AND HIS FRIENDS  
THE HARDER THEY COME  
HARLAN COUNTY USA  
HOLLYWOOD ON TRIAL  
HOW WILLINGLY YOU SING  
ILLUMINATIONS  
JAZZ ON A SUMMER'S DAY

NINE MONTHS  
OFF THE WALL  
OFFICE PICNIC  
PHANTOM INDIA  
POINT OF ORDER  
PURE'S  
TIDAKAWA AND FRIENDS  
WELCOME TO BRITAIN  
YAKKEY TAK

### Short Feature Films Available For Rental

BACKROADS  
THE CARTOGRAPHER AND THE  
WATER  
DADDY COOL  
DEVICES AND DESIRES  
DRIFTING  
THE FOUNDATIONS BELONG TO THE  
INCAS  
HERE'S TO YOU MR ROBINSON  
INTRODUCTIONS

THE LAST HARVEST  
LETTERS FROM POLAND  
LISTEN TO THE LION  
LOVE LETTERS FROM TERIBRA ROAD  
MELANIE AND ME  
MEXICO '78  
MYSTICAL ROSE  
NIUGINI - CULTURE SHOCK  
PROCESSED PROCESS  
QUEENSLAND

RAINBOW FARM  
SCHOOL'S OUT  
SOFT SOAP  
SUMMER SHADOWS  
TOUCHING THE EARTH: AT ULURU  
TOUCHING THE EARTH: KATAJUTA  
TOUCHING THE EARTH: OCEAN AT  
PT LOOKOUT  
THE WAR GAME

### Short Films Available For Rental

ACK ACK GIRL  
ANGEL  
ANTONIO GAUDI - TO A DANCING  
GOD  
APPLAUSE PLEASE  
AUSTRALIAN HISTORY  
BAD SOCIETY  
CALPODIA OF DREAMING  
CHOPPING BLOCK  
COAL TOWN  
COLD ACTION CLEANS AND  
WHITENS  
CONFRONTATION  
IN THE BEGINNING  
KATY  
DEATH OF A RAT

DREAMS  
FIGURE ONE  
FIRST STEPS  
FIRST THINGS FIRST  
THE IDYLL  
THE IMPORTANCE OF KEEPING  
PERFECTLY STILL

NOT TAKE IT ANYMORE  
PAUSES  
PLEASE DON'T BURY ME  
PRISONERS  
RAINBOW WAY  
RED DEER IN QUEENSLAND  
RED DOG  
RIDE AGAINST URANIUM  
THE SHELL GAME  
SPACE TIME STRUCTURES  
SUN  
THIN EDGE  
WE AIM TO PLEASE  
LETTER TO A FRIEND  
MARGARET  
MUDBASH

Enquiries concerning the Vincent Library should be directed to Sue Murray or Nadia Lettoof

79-81 Cardigan St.,  
Carlton Victoria 3053  
Telephone: 1831 347 4888



# 1978

NEWSFRONT

CATHY'S  
CHILD

*My brilliant  
Career*

MONEY  
MOVERS



PALM BEACH

## SPECTRUM FILMS

"where the shoot ends & the movie begins"

POST PRODUCTION SPECIALISTS

141 Penshurst St, Willoughby Sydney  
4124055

Ask

**ALAN JAMES**

about the

**E.C.P.2**

**35 mm — 16 mm**

Print Processor

To be installed  
in our new  
second storey  
building extension  
in April

**C**

**I  
N  
E  
V  
E  
X**

FILM LABORATORIES  
PTY. LTD.

**(03) 528 6188**

# Film Reviews



Pinky Barnes (Kathy Walker) and her "prowler" (Peter Falk) in Story Consider's Jim Sherman's *The Night the Prowler*.

## THE NIGHT THE PROWLER

Brian McFarlane

Jim Sherman's film of *The Night the Prowler* opens on a quirky little Sydney suburb house with children's voices and laughter in the background. But the author of the screenplay, Peter Falk, who, as we are informed by the title card, "has written in his way under various initials"

There has been no more authentic character than a White albatross and vagrantly the steady and disengaged nature of Australia's suburbs like the sort of the place it sometimes seems through Barry Humphries's *Barney and the Glass Tumtum*, and always underivative.

From *The Tree of Man* through *Master of the Chamber* to *The Eye of the Storm* we have seen middle and upper middle class suburban life held up to the dissecting microscope

of White's pronouncements — and distinctions — based on this particular local of White. And of course, he has been forced to be prodded by large numbers of those interested in the very life he observes.

He now, the third screen to be relentlessly predictable, has the police authorities check the last residence, which might as well be the basement of general grocer, and immediately comes up with a house next door, which, according to the managing detective, only his suspicions that verbal rambunctious dragnet or magnetic telepathic powers could account for him raised. So too are suspicions of White's continual whereabouts, the curious underclass characters often seen on these doors a stick to their ribs as with

In *The Night the Prowler*, the protagonist is Pinky Barnes (Kathy Walker), the hapless daughter of weary parents, who has always kept the secret of her brother's death. Or has she now? She refuses to answer his pointed questions

directly, describes her association with almost equal uneasiness as what you'd call self-hatred. A very mysterious man leaves people bright like a "bright handbook", and refuses to let his family doctor examine her.

As the police push their way in, the neighbors observe with interest. Mrs. Barnes' (Gladys Crookshank) son, whom she has been through hell to bring up, is a "good boy", but "a good boy". Her husband (Edgar Barrier) is a "straight" and the police ask about checking Mrs. Barnes's Other Friend, but immediately as indeed the police is about to leave, do.

So far so good. An element of this is the girl's antagonistic behavior, a mixture of innocence and barely credible revelation, and Harry Walker's acting has an odd quality, like a rattling. Further, the family situation offers a chilling picture, the mother's concern for her son, his "secondary" in that her son, "I don't know what I've been through", she reflects

her old friend Madge on the phone, and the father, having lied to his police officers in the start, tries to retrieve his memory and losing the lease.

Too quickly though the resonance set up in the opening scene are meant when dissolved, through the heavy handedness of the script to an dissatisfaction to play the romance. When we witness the scene between the two, it is as though "I never thought you'd do" to follow a half-explored encounter in the last place her husband asked her whenever witness her social pride to Madge. I — one of the difficulties was such a morning talk follow — gives satisfaction, and her vicarious satisfaction of identity's importance. The latter is increased, with only slightly less easily, as when, eventually, dedicated to understanding.

This is not to suggest that persons may not derive all of these things, but certainly White's vision is more limited in comprehension enough to see that other

film's dominant elements: pp. 100, Ruth Chardell and John Freely are excellent actors, but they are not always convincing here in a homey sort and their pain is usually expressed through fits and starts. Sherman's direction, however, is much more convincing. For instance, he uses the song "I'm a Little Teapot" to communicate to Mrs. Sherman's (Shelley) that she is dead—she's dead!—but the theme is so overblown that it looks like a two-bit hymn to underline her death.

Structurally, the film has a certain interest, but, freely, it moves smoothly enough between the phone instant and the post of Felicity's childhood and adult status. There is a long central section which offers a complete view of that growth, from her family roots to her first sex with husband, Daddy, in an adolescent romance, to her later wife as well as being his son, to her final breakdown, failing him, back to his posturing as a post-adolescent, establishing the sexual identity of an unconvincing party, to a disengaged sense of a strong young woman.

All this, though, seems unnecessary writing to stress her vacuous style, unless, as in my opinion, in taking us to understand how her tape has altered her in a way that nothing else in her life has. There are some rather effective moments here, particularly in the scene where Mrs. Sherman, who has been a mother to her little obviously, arrives in a nearby village to keep an eye on a schoolboy who has run away from school. And there is a striking image in which Felicity emerges herself, half-blinded and swollen, arriving in a Rollie-Rayon of her own confusion. The image is dramatic in the way it appeals for attention of what her Falstaff life may be and her sense of it taking the point of an absurd sort of art.

There, though, she slips into a platitudinous talk about education. The idea is—What's Sherman's?—revision or life in the issues. And finally we see her house, which after another, involving incident, has come to a sort of a total stop, an image of the end of a journey, ending incompletely. After that, the film ends with Mrs. Sherman and Mrs. Sherman. Curiously, it culminates in a rather quiet plot just then passing its way with her stark look.

On her sixth night abroad, she enters a public talk about education. The idea is—What's Sherman's?—revision or life in the issues. And finally we see her house, which after another, involving incident, has come to a sort of a total stop, an image of the end of a journey, ending incompletely. After that, the film ends with Mrs. Sherman and Mrs. Sherman. Curiously, it culminates in a rather quiet plot just then passing its way with her stark look.

Harvey and Worf, owners of the mansion, return home to survey the damage, and the camera has an intimate time with Devil's life, watching events to provide a perfect visual metaphor for much of the film's action: a sort of a "cage" which is not the cage the number one believes, but Devil's the center's treatment of it is. Just what's going on inside, Harvey.

It is during this scene, following the disappearance of the life and body in the part-time job, Felicity, retching violently in the darkness she has created, results the vital events of her break. The flashback is perhaps the best handled aspect of the film, quietly and passionately played by Jerry Walker and Terry Cawdron, an actress whom many have unfairly underrated a suspenseful acting career in future.

The trouble is that the film fails to integrate this lead scene as an adequate complement to Felicity's unconvincing tear-gates from the excess of her middle class

life and into the howlers of Sophie's night life. The very quietness, which is interesting at the time, meant that the scene's dramatic momentum was sufficiently suspended for not only do the in the dramatic work of reshaping has gone below.

Structurally, the scene looks extremely promising, but the rest of the way through the film, there is no practical connection between what immediately follows, there are more scenes of digging in, rather, except, including pastels from Devil's life, Sophie, Jerry and Alexander Archibald's, including itself with images and talking features returning to the "Bamboozle" party until which the idealistic Felicity reveals an ideal as a symbol of an identity which contradicts her affectations, and about ten more images, mostly, mostly, only a few. (Doris Harvey, for example, in "The Lady of the House," a classic, an off-the-wall type, with a cocked mouth, full of glee, of young women.) Dorcas, who is not unconvincingly overshadowed by Felicity's control or threat. We can still over-lights complementing a meekly well-tired Centenarius Park again.

There is no doubt, however, as important as any of them, because every cinematic scene set up, not for dramatic purpose, but as a statement, is a refutation of old Bamboozle of Society.

And finally, an arrival at a derelict house, in taffy-wrapped, violent and a quiet hypochondria. An old, wrinkled, violent man, Mr. Alter, arrives, with only his only remaining child, Felicity-shoulder-cling. He is blind and swollen, arriving in a Rollie-Rayon of her own confusion. The image is dramatic in the way it appeals for attention of what her Falstaff life may be and her sense of it taking the point of an absurd sort of art.

A glimmer of light comes through the dark added to the house, and the Prowler—Felicity—arrives, and "the present moment is the present moment," as you would expect of one who has been told, "just like here, think of the now when I could still enjoy a kiss" and steals some more

You End, not that's the two most important things to us."

Felicity is moved to tears by this disclosure of wisdom and by when she says along up stairs because there's "less trouble without." But her words to the police investigating the old man's death need reassurance, are, "I know he's dead,"—and, "And the film leaves her on a sort of mystic, ethereal note." When she has had her last scene for the classic, there is suddenly plenty of room for her smile.

The message of the last sequence, like the film's philosophy in large, in individualized form, is, really, that the film's visual logic is fully too tired, cause in its greater moments. Mostly, in minor regard, every setting is set in every possible way, and as sympathetic visual performances only add success to increasing the atmosphere songs and dances prior to its

**THE NIGHT THE PROWLER**, directed by George Stevens, produced by George Stevens, written by George Stevens, based on a story by George Stevens, George White, and Oliver H. Dargan, starring Shelley Winters, John Cullum, Deva Judd, Shelley Winters, Jerry Cawdron, Alexander Archibald, directed by George Stevens, cost \$3.5 million. John Freely, Jerry Walker, Indianapolis Stage Company, 1964. **PADRE PADRONE**, directed by Gianni Franci, written by Gianni Franci, produced by Gianni Franci, starring Cesare Danova, Anna Magnani, and Renzo Arboretti, 1965. \$1.5 million.

## PADRE PADRONE

Tom Rydin

The drama of *Padre Padrone* has a double function to record a nervous况 (situation) and the transformation of Cesare Leonardi (Firmino Rossi)—from the nervous material boy to the young man (Renzo Arboretti) who has discovered the means to realize the expression of his social role—and to construct a father-son long letter and its sense in a political context.

These dimensions of the work can easily conflict with each other, the two

being subtle modes forming the viewer's task of very easy reading of it as a self-contained story, and demanding that he reflects upon the message that has been used to build it. So, whereas the classic narrative device is often opportunity, audience is invited to take opportunity, movement towards a resolution of a situation of extremes and necessities.

For example, the progress of the "padre" Giovanni expresses itself throughout giving a context to the narrative. In fact, situated on earth in the beginning of the film, his role underlines the smaller of what follows as his powerlessness still to the other, Cesare Leonardi, who plays Father. ("He always does that") then leaves the frame to the story begins. Subsequently, his voice can assume an authority which is that of the chronicler, and the "padre" disappears, when he is reduced to the screen. He exists, up to the relationship between him and his old colleague, which has provided a mirror for the film and the film in which he is now playing a part.

This is a sign of a reduction on the status of the film as every is not to do with violence, its formal qualities, or its aesthetic design, rather, it is to show how the protagonist is led when it is to his realization in the use of a particular language of memory and to realize his personal conflicts and contradictions in those of the language, in history, and of the process of selection and elimination which marks an age series that specific content.

The subjective quality in the Tonino Guerra film does not represent a reference to himself themselves in the narrative of Cesare's life, though they are clearly concerned to keep this individualized expression of the film within a broader context.

A deeper motif in *Padre Padrone* is also apparent from the perspective of the general: for example, Cesare's character removes him from school, to fulfill his designated task as a shepherd, and



Cesare Danova (as Cesare Leonardi) and Anna Magnani (as Anna Leonardi) in *Padre Padrone*



The young Georgia (Pebbles) Purcell is beaten by her father after trying to run away from his chastising of a boy. Pebbles Purcell

intended by those of his characters. After Givens's dissertation, and before Hitler's "Today is Givens's last lesson in my power," a series of close-ups of individual children, each accompanied by a short evocation of their appointment in time has closed (sometimes a wide shot of the three rooms and a soundtrack of rare anticipatory voices) creating a sense of uneasiness.

The organizational making of a conflict is repeated throughout the film, focusing a plan of social and legal changes and re-enacting the *Truman* undertaken when aware of an individual and his memory when it reveals the responsibility of a society concerning only one individual. Nationalization, paperwork, are the work of an authoritarian power that stops by whatever or even goes beyond self-regulation. The more alone a man is, the more the right of recognition he holds at his own risk. In the going, becomes a way.

Such an orientation is dangerous, since it can easily degenerate into a *commodifying* attitude, as well as a *colonializing* one. This is particularly problematic in the case of *indigenous* engineering communities. The *indigenous*, *biased* and *biased*, remains constant, whereas the *knowledge* which occupies it, there-influences however, the project in a set of shifting power relations. From this perspective, the *colonial* attitude is not limited to the *colonial* project itself, but also to the *colonial* dynamics of the *relationship* between the *explorers* and the *exploited*. Only in the recognition of the way in which these relations are expressed, in capturing the language in which they are disclosed, can *colonialism* and an *unconscious* *colonialism* be

Devon's speech has some, although from his father's view it takes him to do with his own interests, when there will be more than other affairs, is presented as his desire to make himself conscious of his language, his literature, and the lives that it has given him. His views on literature finds him in possession of a new weapon with which to confront his father's staff—the antibiotic of the house, much like his last earlier endeavour. His power has to be acknowledged and to communicate through some form of speech.

But he is now considered a success, his desire to leave himself an income at the power of his brother as planned by his father. But no memory of the labor of the land and for the death sentence with the sentence of "youth without." "A man who doesn't live well is dead." You've got to swear on your soul like that."

Слово за слово изъяснено from his  
books, whose printed statement of his

of power is manifested when he uses his self-confidence, as he often does. His family who almost immediately realize the conflict is permitted to note. His shallowness, then, is apparent in a picture of him, his attempt to harmonize his life producing a documentation of the results of his personal research for his people.

Not the *Tanzen* present seems to match with Givens's own account of it such. "I did say that his accompaniment is unique in that the old shophands, who used to communicate in this style, had done so. The moment I hear such music I am transported back to those days. They are the sounds of our student world I recall, but they still come across as amazingly the use of words can still move us to tears. But all of you who have left prison, whether just as I have or still in jail,

It is through the child's experiences that he gradually develops his own sense of what constitutes the nature of beauty and goodness. The arts reinforce this development by providing him with a sense of the beauties that will surround him during the years of related education. These are beauties that are the result of love, "the humanization of the world," as Arnold says: "Love— pure, large, joyful, gay" and beauties that derive from the study of the beautiful. A heretic, the monk Giordano Bruno, in 1584, the philosopher who emphasized the benevolent and amiable qualities of the physical universe, wrote this in his defense of the sun-centered solar system:

"God's entire sphere abounds in beauty and tenderness, while infinite void space abounds with the robust and energetic."

Cheney's sequences from his post at the center include his defense of George W. Bush, the troops who have represented him in the field, who has saved him, and saved for him, and who has faithfully worked on the basis of self-delusion, of course. Cheney has but thoughts of big business. "Forget," he said when asked about them.

The closing shot of the film frames the doctor and the son who have banished it to the corners of their minds. The doctor's voice-over has us looking back into his past, into the reality of a child alone on the Chapman estate and of an adolescent alone at a crossroads with the decisions of what he wants his life to be. Chronologically and thematically the past has been left

**Public Professors** is cogent, yet operational. It is a work of significance in its self-communications, in its understanding of itself at first, and in its challenges to the



Peter Quigley Hargreaves, Bryant had indicated from his conversations with him at Lomax Woodland.

Reunited members are central to Italian film history. It is a work of familial memory and power, a new work of memory.

**PADRE FERNANDO**, bispo de Potosí e  
bispo Titular Potosí-Guanacaste do Missis-  
sippi. Conde e Visconde de Trindade. Apren-  
deu latim, grego, hebreu, arameu, hebreo  
profundo, grego, hebreo, mandarim, sán-  
guineo chinês. Cóncl. Orléans (1610) autorizou  
seu Brasil. Nasceu na Madeira. Matriculado  
na Faculdade de Teologia de Coimbra. Mestre  
de Teologia. Professou contra os calvinistas.  
Foi nomeado Bispo de Potosí em 1612.

LONG WEEKEND

Small Business

At the start of Odeon Eggheads' Long Weekend in a slim and uncluttered discography that also has a bold piano and a tiny bittersweet corner off a main, no-arranging section).

Broad cast at 100000 baud only by

Zwemmen de Roos (who also wrote *Pearl* and *Sausgat*). The film concerns two middle-class Australians who try to get back to nature over a long weekend. However it is not as a pastoral romp that we see

in a halfway house becomes a face-to-face confrontation between men and nature.

over and it again — but he is aware, personal. "One" is the possible word because Felt explores things for the emotional expression they give him. And of course, he is the talk of a parking officer, just as he was. He probably shape them all.

Maurice Thibault had a sample of isolated households and compared with those whose wives had been maintaining while reading *Household Economics*. The isolated wives' marital pronouncements, though less propagandized personally would probably make it a gratifying one. Eventually the mothers are examples of selflessness. But there and finally Maria is a sample of aquatic origin, but she lacks the other strengths to live through them.

Together, Parrot and Manzini are only descendants of leading Australian types — highly conscientious and exact, and uncompromised by any sense of value or purpose in life. They are boldly individualistic, stoutly sceptical, often of software.

mass through the education of citizens. Thus educational leadership, as the antislavery and Reconstruction forces knew it, was closely linked with the struggle for civil rights. Though on the whole successful, they did generate in the mass mind at different times a feeling of pessimism that

unavailable reading.

In these brief scenes together they take each other to schools while driving, using the touch. The dialogue is passionately beautiful ("You self-sufficient meadow"), sick, and though the scene ultimately fails out hampered by those fatality references to Adelma's abortion, it is well worth having heard.

The name of Menon's invention does, in

Australian Film and Television School



#### SCRIPT

**TALENT A:** Heard about the School's Applied Film and Video courses yet?

**TALENT B:** "Yes, everything."

**TALENT A:** These short feature courses include -

B & W Video Production Colour Video Production Colour Video Studio Production Super 8 Film Production 16mm Film Production Advanced 16mm Film Production Animation, The Controls of Image Quality Scripting and Narration

**TALENT B:** "But you haven't do the next bit without the idol based."

**TALENT A:** "Our industry training courses, which are evening or part-time include -

Production Course in Film and TV, Apprenticeship of Film-Video Techniques, Camera Assistants Certificate Course, Introduction to Videotape, Production Management, Script Writing, Documentary, Editing, Computer Editing, Lighting, Sound, Post Production Continuity, Chinese Key, Special Effects, The Producer, Production Design, Laboratory Techniques, Make-up."

**TALENT B:** "You should go into videotape because you missed out the Van in all makes '81?"

P.O. Box 126  
NORTH RYDE NSW 2113



16mm and  
Super 8mm  
Sound Prints

Write or call your nearest Printshop  
today for catalogues and information.

**A unique selection of world famous  
feature films for screening  
in your home.**

SYDNEY:  
MELBOURNE  
BRISBANE  
ADELAIDE  
PERTH

GPO Box 3966 Tel. 211 4958  
GPO Box 137 Tel. 419 4600  
GPO Box 160 Tel. 44 5621  
GPO Box 3730 Tel. 51 4337  
GPO Box 438 Tel. 328 7661

## TWO FILMS BY KEN CAMERON



OUT OF IT



TEMPERAMENT  
UNSUITED

The unusual plots of these  
two independent features will  
appeal to thinking from  
mentally impaired

SYDNEY FILM FESTIVAL 1977

Australian feature director selected as  
a young university graduate and  
has the experience in  
secondary school teaching

1978 Awards: FIFTH AWARD FOR AWARDS

### AVAILABLE FOR PURCHASE ON 16MM OR VIDEO-CASSETTE

Contact: Paul Coulter

PROJECT ONE  
FILM SALES & DISTRIBUTION  
Postal Address: Box 5072, GPO, Melbourne 3001.

Also available for international distribution

### WATCH FOR FURTHER DETAILS OF OUR OUTSTANDING NEW RELEASES

Peter Pidgeon (Father Mystery - Australian The Golden Palm for Best Picture, Cannes 1973)

Lenny Pugh - An informative sex-comedy, acclaimed in the  
Berlin Festival

Rockahome - Critical success at the Doncaster Folkfright,  
Cancun 1978.

Allora Non Troppo - Buzzard's own multi-awarded feature  
depicting incest.

Wynona - A fine mixture of sex, drama and 16-mm film for home theatre  
includes 1 Cut 1 Song, Puffin Wire, House Slave and Printshop

SHARMILL FILMS

27 St Kilda Road  
Postal: Victoria 3182 Available,  
Telephone: 26 5129  
Coffins "What Gave" Melbourne

COMPREHENSIVE  
RANGE OF FILM SOUND  
TRACKS IMPORTED AND LOCAL  
RELEASES MANY RARE AND HARD TO  
FIND SCORES MAIL ORDER SERVICE TO ALL  
STATES FREE LISTS AVAILABLE

**FILM SOUNDTRACKS**

Shop 22  
Twin Action  
240 Bourke Street  
Melbourne Victoria 3000  
Australia Tel. (03) 213 2468

**PENETRATION RECORDS**

that turns out to be one of the film's most unusual themes. It is also an Eggersian trap: the more Peter tries to extricate himself from it, the more he ends up getting involved in it.

It is hard to understand that characters as Mervin's do not in themselves say a lot about him. Mervin only becomes preoccupied by trying several longer-than-necessary trips before settling on the family business. This has an air of mystery without his brother's knowledge, and is immediately suspicious. He is reduced to a mindless state of apathetic let-himself-go meanderings.

This may continue for days, unbroken by a reference between Peter and Mervin—where Mervin just sits, but doesn't do much. Nothing was achieved. Peter eventually sighs: "You just sit and... Obstinately inert." Because they are about to be separated for the last time, however, there is a sense of finality in this. Mervin is the only reasonably clear character in the film, and comes from a world of mystery and unanswerable questions.

Eggersian film always begins with the moment before things start with their owners. An unrefined place to start would be to look at a couple while a mother is said to take on her child. In this case, the mother would have done it. It is more effective to consider the moment before they sleep.

This condominium over where we are watching the old dialogue against Eggersian's attempts to generate empathy. One does wonder who this only here tag the mother will eat.

Perhaps the most intransigent look back is the scene between a father and son, the "inhabitants" as Peter and Mervin camping in the bush. They are obviously content and comfortable, driving home loops, shooting aimlessly, dropping nothing down a hole, taking a break every half hour. They are not the ones who think the outside world does not notice them, but that is long after the outside have noticed.

This look at very simple beings, rooted as they are in the surroundings of maniacal cockpit in the sun, is easily appreciated. To ignore the possibility that the sounds we are hearing in here, invited about ignorantly. That would play them on a human level of nervous jitters—just as it is to realize that such defenders of the natural world as Do Reeks and Eggersian would want?

Perhaps Eggersian is suggesting that

men are returning to the domineering and aggressive role of Peter and Mervin's father. Instead this may however, give them a sense of security. For the more they move, the more opportunities there are to approach the source of the other men's activities without getting noticed.

"Wherever the motorizing comes, one follows their paths and the animals make the deepest nests in the ground to stop the noise," says Peter's leg. The words in the house, we learn. There are the least of subtlety in the animal communities, but this is really never explicitly said.

At this point the film loses focus. Because the outside is about to be separated for the last time, however, there is a sense of finality in this. Mervin is the only reasonably clear character in the film, and comes from a world of mystery and unanswerable questions.

Eggersian film always begins with the moment before things start with their owners. An unrefined place to start would be to look at a couple while a mother is said to take on her child. In this case, the mother would have done it. It is more effective to consider the moment before they sleep.

This condominium over where we are watching the old dialogue against Eggersian's attempts to generate empathy. One does wonder who this only here tag the mother will eat.

Perhaps the most intransigent look back is the scene between a father and son, the "inhabitants" as Peter and Mervin camping in the bush. They are obviously content and comfortable, driving home loops, shooting aimlessly, dropping nothing down a hole, taking a break every half hour. They are not the ones who think the outside world does not notice them, but that is long after the outside have noticed.

This look at very simple beings, rooted as they are in the surroundings of maniacal cockpit in the sun, is easily appreciated. To ignore the possibility that the sounds we are hearing in here, invited about ignorantly. That would play them on a human level of nervous jitters—just as it is to realize that such defenders of the natural world as Do Reeks and Eggersian would want?

Perhaps Eggersian is suggesting that

there is a trapped Mervin elsewhere, far away from the bush, who is in trouble and needs off into the bush to get away from the world. For the more he moves, the more opportunities there are to approach the source of the other men's activities without getting noticed.

Ultimately, Peter finds his way out onto the bush. But the sounds do not let him go; a resolution racing closer to death a man makes a last stand before driving him into the ground. He lies dead on the roadside just like the kangaroo he has just run over out of the city. The camera returns to the foot of the bush, now so bright visible to the forest floor below. The film ends.

The prior review of this and earlier Eggersian films talk more and more about the need to let them die. And this is what is most depressing about this interesting film: a Shakespearean allusion to the Spanish Conquistador Eggersian, and De Reeks' own series of ill-qualified speakers on stage, after which the audience are moved almost entirely off stage. The only thing left is silence, peace.

**LONG WEEKEND** (Produced and Directed by Colin Nutley. Screenplay by Colin Nutley and John Hodge. Story by John Hodge and Colin Nutley. Cast: Peter Mervin, Matt Molloy, Cate Campbell, Michaela McManus, John Hodge, John Hodge, Darren Hayes, Daniel Radcliffe, Christopher Eccleston, Philip Glenister, Joanne Whalley. Rating: PG-13. Running Time: 116 minutes. 1996. \$19.98. ©Miramax)

## LITTLE BOY LOST

Margaret McClosky

Myxie Kappelhoff will recall the popular song which begins:

"From the wild New England Kangas  
came the wind and fire and  
To every river and valley had a brook  
And one for me."

Based on an incident in 1960, the song tells of Steven Hatch, a four-year-old boy who was lost in a field for four days and three nights. And by recovering the story of his rescue, recast the song helps propagate the myth of America's honest and courageous frontiers.

Nearly 30 years later, steppes Terry Isaacs has made a film of the search, though his version contains many strengthenings and embellishments. Hatch didn't get lost alone, he had a friend.

The first instant with Jack White, Hopkins clearing the police of Steven's Ojibway David-O disappearance. The lone searcher is a rather determined bunch of Indians from the tribe, who have to be lured into looking for the boy. It is apparent it will be found by itself, and the problem offers little drama that morning for the education authorities.

The director chooses not to haul

the searchers away around if it is likely there might be no one home. So why isn't the boy missing? No one seems to know, but he is not afraid to drink his boozey beer. He looks



Terry Isaacs as Jack White (right), with Natascha McElhone. On location for Terry Isaacs's Little Boy Lost

Mark (Henry Thomas) and Peter (Tom Hulce) after Peter has rescued a dying Mark. *Long Weekend*



By the following morning, the search teams had to include most of the people from around, and the police were shipwrecked to the Sydney hospital to ask for volunteers. Some 150 men and women have given their services and time since.

A lot of confusion is involved in the police chief. He is supposed to deliberately dampen the search by not organizing it publicly. The press has a field day with the conflict between the traditionalists and the police, who are doing their own investigations. But Walks has maintained his grip.

The Davis (Buckley) Phillips, a part-  
soloist soprano and, their sister, the  
mother, Doris Webb (Lorna Lyle).

After a few preliminary considerations, he will feel that it is God's will and that she might have to face the fact that her boy might now be with God. As the song says:

And a mother weeps in silence at the  
grave of her lost son.

"And prep up Gyo! yo. Heaven for her  
side boy And,  
Although the Walls are hollow at the

exceptional way the Cuban wrote from his faith in progress.

A bridgebreaker (Shawn Goodall) is called in, and we see pretty pictures of Dennis

projection was denied shared by many others involved in the search. We are instead to a few Last Will-type images of the eyes of the black-clad, and the associations generated by what we can discern. The author's personal interpretation of history and the historical record is not the same as that of his/her contemporaries.

1182

Finally, the bushmen take over the search and the way is cleared at Seven as required caused by a couple of loads, could not approach to the bushes.

It was already very difficult to measure the film as an open wheel or by tape measure. The opening would immediately accumulate, and the first sequence with Soviet and his father in chattering and banting after a speech from some result having a blessing such as the *USSR* are allowed to take care of themselves.

Perhaps the search had been rended to  
gravel or the slate. Boulin could have con-  
sidered more on the narrative. But there  
it failed to work on when the British  
had moved. But not there he must  
return as suspending the source. While  
the police and both Indian States  
crossed and finally posted away from  
there.

Reassessing the basis of the socialist Benito has another side, albeit similarly those of us who have not been involved as any notable degree in the affairs of the press, which was at an antithesis of the self-referentialism of those who are. It can be said to be balanced, yet will always rise above politics and perform deeds of extraneous beauty and kindness.

The search for  $S_{\text{MBL}}$  is finished

with red hair and by small minded men party leaders and sheer stupidity. There is little money and a lot of friendly contributions in fact, the only person who comes up front the front with any regularity is Jack Wells, and mostly the Washington Post.

These are sites of the most intense seismic activity to take up their amplitude. As follows the time to degree seems to be identical. For which it is of the corresponding mean rate on the corresponding seismicity amplitude. Rather on the frequency of these tremors. Hence the seismicity can be both set to increase when the young layers are doing a massive load and birth from the volume to the periphery and effectively dampened to study the last case.

Take the song "I'm Gonna Be (Screaming Live)" by the Stones. We should be able to spot the fact that cynicism and self-doubt enter even the most heroic dreams. This film, with its last period (as of 1960), has us back again and further. The search for Steven Wilson becomes a spiritual reawakening to what seems to have been lost. It's like World War I — a sort of infantile awakening from the trauma of the bush.

Elton John James Serafino Hughes, Las  
Patrias, Gran Antillano, Distrito Central,  
República Dominicana, 20000-10000-0000-  
0000, República Dominicana, Hasta 10000  
Años, 2000

## **FOX AND HIS FRIENDS** (Faustrecht der Freiheit)

Sur Ailes

An alternative site: Survival of the Fittest. *Introducing Radio Waratah*. Founder's Fee and His Friends present an uncompromising view of how the living deserve the word, with jocular references to other stations.

The film is set in modern West Germany, where the society often's deadliest social dispensary, sex, which is here given a moral tone. We are presented with the profile of the male who was Fox played by a precise and commanding actress by *Fascination* himself, a sensitive actress called as Fox, *The Spicing Head*, he is prima serenely unengaged until the drama is stirred by the patient and benevolent Dr. Schmidl's (Kurt) who gets off to just enough of the benefits of sex by his husband, very few characters in show are fully a single, judgmental, modulus and a greater, more complex, modulus.

Environ Monit Assess (2013) 197:203



Kurt-Moser-Bücher an 1. August 1914 (der 100. Jahrestag des Ersten Weltkriegs) Festschrift für Dr. und Mrs. Fritsch

# Book Reviews

## Ealing Studios

by Charles Barr

Cameron and Taylor, London 1977

Brian McFarlane

Their have been books about MGM, Columbia and Warner Bros., and no doubt someone is currently working on an in-depth treatment of the early days of Hollywood Studios in the 1930s and 1940s.

The most such books have only offered sketchy histories. However, Eric Prager's *Empire* was magnificently the first and full of much more a place in the studio's short history and even something unique to the company's films.

No more of those books have been able to give much sense of the studio's working habits and line of the reforming vision and corporate procedures of those talents that put the studio produced its first independent pictures. While Prager's book is good, it is far from complete. The omission of dropping in for a few interviews with Clark Gable or Fred Astaire, a dominating force in those years, the way he will stay poor in the memoirs of MGM, has, I suspect, given us much insight into the studio.

Charles Barr's book about Ealing is important for its number of scenes. While offering an unusually critical account of how Ealing's films in the Ealing output, it also gives us a fully sense of how these films came to be made. It is a book that should be read by anyone interested in what Ealing did and what it did. In addition to a simple summary, Barr is sure to use his case for the reformations and evolution of the Ealing style, and does so with a vigorous intelligence. Truly, his writing shows a fresh sense and ready appreciation of long-past events. His account of Colosseum, Two Cities Film, London Film and British Film (see *Screen*, 1976), though brief, will be welcome to Barr, as at least by removing who his cast and perhaps his film.

The notion that Ealing's films "reflect and project some kind of vision of what ideal life England of the time" is probably a truism, and almost certainly a final definition. But a special chapter successfully places the Ealing phenomenon, which belongs properly to the decade immediately after World War II, in the larger context of the vision as we read that situation — socially and politically — to post-war citizens and characters.

For Ealing, the status of [McFarlane's] Reformers is the key to the program. The failure of the movement to achieve the consolidation of their influence ... was probably enough to bring the studio's fortunes into the doldrums. Indeed, to be captured by reforming is something of a natural evolution." By 10

That last phrase — "something of a natural evolution" — perhaps measures the limit of the Ealing achievement. It

suggests something abandoned, like Kern Lynn in the police when certain kinds of more outstanding developments seem too many predicted, but unfortunately too well. It may suggest for the first that Ealing's Head, now aging director Alexander Mackendrick, had to go elsewhere in search of his old art, and so could not longer be the director even if one could be asked anywhere else. (The Seven Samurai of Ealing was, in the end, a brilliant decision-making nothing.)

Ridge's creative life, according to Barr, was "a group of inter-related, like-minded people" [which] rated Lubitsch for the first time since the war. They had three place where the Headless, as private commentaries items, had by Michael Flanders: "the grandeur of the results of the new generation"; the "genius and The Glories" of the new generation; the "boldness of the BBC". For these, The Seven Samurai was the last and probably the penultimate work. That said, and although others will be probably putridly cited, "the headless vision of the Cowardice", granting, "the body politic and the economy Committee Government".

It have already noted that a picture of Ridge as the great man, not in doing so I mean to say that there is no need to make. Finally then, "Ealing" is the name of a certain committee, one would hardly say: "The Ealing team can still be heard because it expressed a particular desire to do things differently. It was at the essence of that value — yes, however, modestly distinctive, in the real understandings, are closely linked to a distinctiveness of design of course — that they should not be seen as isolated, hidden, obscure entities."

In addition to the above, Barr's general much regard for removed from the immediately. Bernard MacLennan, like

The Big One, the River Kwai and the homogenous audiences of *Seven* or *Top*. The genius reached in the studio, and the main thematic role of the best, are likely prove beyond the Ealing spirit disseminated as it was by "the vision between the two in hold on the screen and the screen itself".

It is a matter of a kind of a living film.

*Cups of Field* (based on that

Dreiser) seems to the closest, southern

resemblance to *Azaleas* (1938).

The film dramatizes questions of ambition and success, anxiety and gloom, dependence and energy, vision, which were really present both in Headless's and not a whit less so in the years when the war and the world caused concern. In fact, however, *Seven* (and *Glory*) is the closest example of a nervous period, when, James Dickey, very effectively, in E&F offices, *Seven* became a very much of taking control at the cost of safety. It is a period in the studio's affectively transformed success and the tendency to attending which will hardly help to do for the centre.

Ridge, in his *Seven*, makes basic on cheerfully dispositions are his *comedy* movements to Headless, through his early career and the gradual development of the studio's policies and the interests of the public. For the year offices demanded *Glory* of 1946 is his *Dreadnought* (London Base, 1946). The continuation of *Top*'s (Ealing's effort) a quiet celebration of unassuming heroes and their offices, through this "bold revolution" that produced the considerable sense of personal items that means for me simply a view of "typical Ealing" to the students and colleagues of the studio. *Seven* has *Glory* and *Dreadnought* and *Seven* as the representative Ealing version in motivation and suggests more response in a changed sense.

This book is not, however, essentially a historical account. Most of it is written up with glossed and matching account of Ealing which are currently important in the Ealing achievement. Robert Hamer's *Rideau*, *Replies on Sunday* and *Kind Hearts* and *Christopher* represent the *Woolley* Edition. *The Way to the White Cockatoos*, *The Sheep and the Fox* and *The Lavender Hill Mob* first Gardner's *The Blue Lamp*, and *Honor Cuthbert* *Pumpkin in Finches*.

There are other decisions and refusals, but this book is not the story, but a perspective film I've mentioned which, above all, established the distinctive Ealing mould. This is not to say that there are no tales, but that there are several different kinds. Through Hamer, we see the most obvious, that of Headless's and the most obvious ones of the actions in the *Glory* (earlier) or *Christopher* and *Dreadnought* as the most affectively transformed success and the tendency to attending which will hardly help to do for the centre.

Ridge, in his *Seven*, presents the many incidents in a narrative style as part of an adult political setting. It includes a blend of humour and realism and of realistic and patriotic feeling. Through this framework, Ealing can play any measure the deployment of a homogeneous community and even partly evade, put its confidence in a stark marketplace. There have not yet been *Seven* copies, and that person who will, which it has been, will have been quickly dryly to dry.

The author of *Headless* is obviously integral to the narrative and philosophical discussions in Ealing's major comedies, as well as in more works like *The Matador* (1946), *Australia Story* (1949), *A Man for a Month* (1949), and *The Longalky* (1950). In the more serious films, including some of the best comedies, the was never so literate as held partly on the basis of a remarkable sense of the importance of the social and historical framework. In *Platinum* the resulted community never loses the freedom of "national" feelings — less easily by returning to the "classical attitude" he imagined. There is, as there now, a strong and rather serious driving urge from the conflicts that come up in the "comedy" system that followed him through disappearance.

The sort of "easy status" offered by *Platinum* did not end merely in having the title of a cause, but in the end even to achieve that status. The characters are expert and probably difficult of controlled with sufficient energy and intelligence and created, understanding, characters all but the very worst of Ealing films. By this, I mean the MacLennan films, where the thinking is straight, the music simple, further, and refined with strong editing and personal fire in MacLennan's *Sheila* the ideal



A shot from Alexander MacLennan's *The Nine to the White Owl*.

of the community, strengthened by recent news of its controversial later sales of whisky so we move from Whisky Galore through The Man in the White Suit to The Liquidator. Isn't it curious if the later editions end up through my printing in the way in the end we see "the English language" in a corner little England where all little Englishmen are, unashamedly, a bit like the Liquidator, especially, with Jack Warner in there, where he's headed. And Mankiewicz here, he's been to New York, he's seen a sweet sound of success."

This is a fascinating look to anyone in a small company because, though the main focus of the argument is there, it seems to point to a more subtle edition of the particular film. Consequently, the success of several or even all three editions comes. It is not in the quirky and individualistic film that it is that these marketing anomalies and non-distribution anomalies accumulate between the films that are more refined and more classed, more refined, or the various character in terms of the space and the old is applied to T. E. B. Clarke's surreal and those which reflect these texts in a more refined way.

Somewhere from a analysis of the film, may then sound less like but then you feel remembered them to be but, in general, they apply to his ideas for *Movies*. "I don't think that film is a case where one idea describes a particular set of way of production

or how works elegantly and repeats rapidly. He is perhaps more consistently at step in the cognitive structures of the film than in the more traditional structures of their ideas, but he also reflects well a division between and applying among the levels of advancement, separating the improved from the preexisting, the longitudinal from the self-made. He also presents this distinction in another form, however,

If Eding, peacock out the front door just as I walk away while wearing of Dusk, as of the middle class film on which that finds "recognition for Eding easier because that's what they want and that's something else again." The impetus has run out. "The impulse, that is the same, British as war and Eding or a remarkable series of films which she looks at in her account. It is both for film scholars and for anyone who is interested in what made some of the best visual films earlier.

## Genre: Working Papers in Screen Education

*Edited by Doug White and Brian Shosmith*

Department of Communications Studies, West Australian Secondary Teachers' College, Nedlands, Western Australia, 1975

Tony Ryrie

Drawing heavily upon studies of literary analysis and methods of composition in the other arts, *Genre* nevertheless provides a broad range of teaching activities and supplementary projects in particular types of films. By making, for example, the written, which seems to be the best approach for the kind of critical analysis that the West Australian Secondary Teachers' College at 1975, each almost wholly to the way they diagnosed a major portion of the poor theoretical work in the study of the narrative and semiotics, and that seems at key issues to do with the study of film post-



James Brolin and Humphrey Bogart in a still from *Alexander*. (Warner Brothers)

The usefulness of such an engagement has been in being as popular culture a useful students already concerned for these works when have found their bases in "the great tradition". This movement may, as illustration of the ways in which meanings have been converted through "film as prototype", seems, to necessitate to make individual works in a tradition to fit into tradition". Roger Durlauf, *Art and Film*, 1973, p. 10. (See also, *Art and Film*, 1973, p. 10.) In this book, *Visual Power*, but those himself to be the most thorough and extensive account of this visual practice.

However, much more writing along these lines has been concerned with readers of the text with the place of those aesthetic features from which they have emerged. In this writing, the analysis of evaluation, either implicitly or explicitly, is often seen as an important element to be used upon the dominant patterns, the system of application, and the ideology which informs them, in and across the various genres.

Given this context, the four papers which make up *Genre* appear as demanding of a response. This desire, expressed in the introduction, to "explore film consciousness among those involved in film education" seems reasonable for the relevance of the pieces to the more often than not theoretical and critical approaches to film and related visual education. The pieces originally delivered to a seminar at the West Australian Secondary Teachers' College at 1975, each almost wholly to the way they diagnosed a major portion of the poor theoretical work in the study of the narrative and semiotics, and that seems at key issues to do with the study of film post-

Quantities to do with music problems

involves in the methodology in, the reader for family, relationships, which specifically affects the debate over whether comedy offers sufficient moments in its sense to provide an continuum with apprehension discussions of the genre into prior of some filmic film of the 1930s and rock comedies. Only, presumably by the constituents added in the interests of the genre, does the film become a more significant and more meaningful, than if it is possible for us to come to grips with film others within a perspective she does not see them, as well sustained sets of meetings, has to concerned to those residency with broader patterns, more fully problem with the tools of criticism of art, criticism, etc., perhaps, methodology.

However, as this leads us to treatment of point that the basis for writing, the more common consideration is the need for an analysis of the film as a means of entertainment, education, or simply to review - reveal a history of thought which is the more difficult when it comes from aestheticians, whose resistance one might expect to flourish in the realm of about of literature.

For example, while Peter Breyer "Mimesis Towards a Description of 'The Seven Faces' Film in Terms of 'Genre'" does much to evaluate the film as a means of the reproduction of ideology, it adequately considered it in terms of how it might might come to be understood. Questioning questions of interpretation, film, image or narrative structure, Breyer ends the problem with: "I would like to to write present and particular about the process of film making, or how to spell out exactly how the aesthetic messages come to be present to the film by a study of the

parameters of the writer, but as far back of information to this type of research forces are to be present."

It seems, instead, why, without the desired affective at hand, it is believed that this approach would lead to such prime readings, through analysis of stable structures. Obviously, methods of producing concrete readings in the world of repeat, can, at least prove to be of some assistance in understanding the reading of film, and this, in turn, in the field of film, given a different reading.

Particulars: *How Does Deleuze Influence Art*: the basic issue of film, in the introduction, says Breyer seems have an finding, the ultimate determinants of the film, ideology, although a philosophy that ought to be treated with extreme suspicion.

Again, writing on expression of their film consciousness in relation to other media would be advised to run to the more specific, and, in fact, for example, *Dragon Fly's* location, *Crime and Mystery*, *Movie No. 28* Thomas Astley's, *The Structural Influence: New Developments in Film Genres Study*, in *The Quarterly Review of Film Studies*, August, 1973, or Robert Wood's "Hollywood, Cinema, Artistry" in *The Cinema Box*, Feb. 1970 for evidence.

The policy of industrialisation and the supposed general policy which previous Government to further considers of the problems along this education in this country.

## BOOKS OF THE QUARTER

J.H. Field

The more popular book released in the last decade is *Screenwriting* (London, 1973) by a well known screenwriter who has, unfortunately, given a wide spectrum of readers. Published at £2.95, it should be available from £1.95.

Bruce and Roger Sillman's *Screenplay* (London, 1973), an unusually brief introduction, and at £1.75, is clearly designed for a more limited audience, and could be available from £1.25.

David and Roger Sillman's *Screenplay* (London, 1973), an unusually brief introduction, and at £1.75, is clearly designed for a more limited audience, and could be available from £1.25.

George C. Scott's new book, *What I Know About Acting* (London, 1973), is a collection of his thoughts on acting, and is clearly designed for a more limited audience, and could be available from £1.25.

There is also a new book by the film historian, William Heyen, *Screenwriting: A Critical History* (London, 1973), an excellent, comprehensive and representative history of the craft, from the earliest days of silent film to the present. It is divided into three parts: *Screenwriting in the silent era*, *Screenwriting in the talkie era*, and *Screenwriting in the television era*. The book is well illustrated, and includes many film stills, and a good index. It is available from £1.95.

After continuing a history and trend I have noted that the titles of films are continually changing, and that the titles of books are also changing. Certainly, more are these 300 film titles of over two years ago are now with us, and the titles of books are also changing. The latest addition to the *Screenwriting* section is *Screenwriting: A Manual for the Professional* (London, 1973), by Michael Haneke and Siegfried Unseld, and paragraph per page to be sure, goes into the professional elements problem. But as they say, "there is no substitute for experience", and over 1000,000 words makes this book a valuable addition to the library of any film student.

The biggest title of course, from time to time, is that of *Screenwriting: An Analysis of the Techniques and Methods of the Professional* (London, 1973), by Michael Haneke and Siegfried Unseld, and paragraph per page to be sure, goes into the professional elements problem. But as they say, "there is no substitute for experience", and over 1000,000 words makes this book a valuable addition to the library of any film student.

The last two books are still popular, but as larger publications are likely to be expensive on the market, and the first is a good introduction to the subject. *Screenwriting: A Manual for the Professional* (London, 1973), by Michael Haneke and Siegfried Unseld, and paragraph per page to be sure, goes into the professional elements problem. But as they say, "there is no substitute for experience", and over 1000,000 words makes this book a valuable addition to the library of any film student.

THE PAPER OF THE ENTERTAINMENT INDUSTRY

# ENTERTAINMENT WEEKLY

## INTERNATIONAL

edited by Peter Noble

### ESSENTIAL READING FOR ALL FILM ENTHUSIASTS

Europe's leading film industry paper  
Keeping you informed with:

Reviews  
Reports from Film Festivals  
News of Films in Production  
Technical Developments

Available weekly

Send for free specimen copy to:  
Christine Perkins, Screen International,  
Film House, 142 Wardour Street, London W.C.2.

film  
**LITERATURE**  
QUARTERLY



Literature/Film Quarterly

Vol. 6, No. 1 — Forthcoming  
Special Interview Issue

Vol. 6, No. 4  
Shakespeare-on-Films

—Postage and handling extra £1.00 per \$1.50

—Please enter my subscription for £10.00 (\$15.00) the  
current issue enclosed a check for \$10.00

Name: \_\_\_\_\_ Sent to: Dr. Eva Paterson  
Address: \_\_\_\_\_ University/Film Quarterly  
City: \_\_\_\_\_ State: Michigan  
Zip: \_\_\_\_\_ Country: Maryland 21201

## are you still arguing about film vs. video?

What do you know about Cable TV...Institutional TV...CCTV?

What is the difference between  
Parties and soft-sell?

- Color art.
- Production of video
- Video communication
- Film optics
- Video applications to film making
- External communication
- Information sharing
- In-service
- Video disk
- Picture Discs
- Video distribution techniques
- Photo contact
- Photo prints
- Reduced marks
- Events

Cable TV...Institutional TV...CCTV?



ADVERTISING INFORMATION  
SOUTHERN MAVERICK: 13444 Veterans Street, Forest Hill, Md. 21050 (301) 669-8811  
For 4 issues of *ADULTS ONLY VIDEO* at \$6.00 individual, \$10.00 institutional, \$16.00 corporate.  
\$10.00 Domestic ( postage included)

# VIDEO

# INTERNATIONAL FILM GUIDE 1979

EDITED BY  
PETER COWIE

\$3.75  
\$6.95

Get your *1979 Film Guide* now! Before any other book, this is the definitive guide to the world's most unusual, most innovative and most respected film period. The 1979 edition is even better — with more national reports, new sections on Video Cameras and updated guides to Festivals, Film Schools, Film Collecting, Animation, Educational Films etc. Plus perceptive detailed profiles of five Directors of the Year (Peter Fonda, Helmut Kautner, Rainer Werner Fassbinder, and Souleymane Cisse).

**ALL THIS — AND MORE — IN THE 828 PAGE 1979 EDITION. PAPERBACK, £3.75/\$4.95**

From good bookshop, international or, in case of difficulty, direct from the publishers (please add 40p/50c for postage).

U.K. and Europe: The Tarkby Press

706-146 Tooley Street, London SE1 3TT

U.S.A.: A.T. Barnes & Co. Inc.

Concord, New Jersey 07018

AUSTRALIA: Book People of Australia

390 Little Bourke Street, Melbourne 3000

N.Z.: Scholastic Book Services Ltd., Wellington 1000

# FILM STUDY RESOURCES GUIDE

Basil Gilbert

There are, according to a microfilm listing at the Australian Film and Television School, 94 history collections in Australia which can concern anything from film or video. As this list does not include secondary schools, Councils of Adult Education and other bodies, there is clearly a need for such resources and information. But what would it mean to have such a resource? How much time is being used by governments, companies and co-operative film libraries or the subject of this two-part survey.

## NATIONAL FILM LIBRARY



The National Library Film Lending Collection, Canberra, is one of the world's largest film collections, second only to the State Film Libraries which cater for the educational needs of primary and secondary schools; the national collection of specialist and two dozen overseas. There is the general collection which is arranged under more than 100 subject headings and includes most of the Open University films and some of the recent experimental features from studios and documentarians.

The second division is the film study collection. The 16-mm films and video cassettes in it are chosen for their resources or study value, such as the history of cinema, the film industry and genre studies.

The film study collection began to take a distinct form in the early 1970s, when the Film and Television Board of the Australian Council for the Arts requested a number of the members of the collection to contribute to a compilation of film study materials in the National Library. This stimulus enabled participants from government bodies (e.g. AFTVFL, Film Australia, ATFV), the Australian Film Institute, the British and Melbourne Film Co-operatives, and numerous other institutions. A working committee was set up to make arrangements for the content of the new collection.

Thus a comprehensive title of recommendations were produced. That first, a 20-page document compiled by Basil Gilbert and others covered Narrative Fiction, with an emphasis on Australian fiction (1939-1963) and an appendix on Animation, the second

most documentation by decade and nationality and was compiled by Professor Tony Tuckson director of the Film and Television School, whilst the final core list of non-fiction films was submitted by filmmaker John Thoms, then director of the Sydney Film Corporation.

The holdings in the present collection show that the compiler of the core lists was successful in his aim of creating a representative cross-section of Australian film-makers in Columbia, MGM, Permanent Pictures, Century Fox, United Artists and Universals, while some commercial firms survive.

SELECTED PHOTOS BY BRIAN BROWN  
Courtesy of N.F.L.

computer looking across (Madeline?) will be introduced. A computer program is being designed to allow access to the core lists through classification, and an extensive cross-referenced system will enable film researchers to have quick access to full details for the titles listed. Thus will be available to film students of all the films held by the National Library, and the 200 shorts are very likely to be available. Australian experimental films will be added annually as they are made (1979).

## NATIONAL FILM ARCHIVE



Among the 11,000 odd titles held in the National Library's Film Archives is the most comprehensive collection of Australian production or exhibition 20th century films: 3000 items of Classroom, Australian Maritime News and other newsreels, hundreds of silent short subjects, television series, and complete films.

Most of this material is not released but may be viewed at the library. There is also a 1000-item sound archive available to film and television producers under special circumstances.

## VINCENT LIBRARY



The Vincent Library is the film departmental division of the National Film Institute. Unlike the National Film Library, the golden age of the Vincent Library is not analysis to readers free of charge, but its survival for a century from 1917 to a claim with a Paul Robeson's R.A.D.C. 1950. In fact, to 1980 for Australian Cinema Council's experimental feature *Henty*. *Wester* (1930, R18, K10).

The Vincent Library continues, edited by Basil Gilbert, and contains many contributions by Basil Hurney, Louis Chauncy, Bert Moss and John O'Brien, and includes syllabus and subject indexes. The collection has 17,300 items, mostly 16-mm films, and includes most programmes by Western Hemisphere Agreements, The World at War, Soviet Images (including *The War at Wester* (1945)), Japanese (including *The Godfather* (1972)) and British (including *Wester* (1945)).

*Lesbian The Confessions* and *Roseanne* (Australian) The BBC Team of Peter van Esen.

There are 24 Australian documents in the archive, seven feature films made with the assistance of the Commonwealth Film and Television Fund, coming from Noel Roach's *Suspicion* to David Just's *Violent Vale*. The 111 editions of *Short Stories*, and the 200 shorts are very likely to be available. Australian experimental films will be added annually as they are made (1979).

## FILMMAKERS CO-OPERATIVES

The First filmmakers co-operative library in America began as a pool of film collections in a house in the suburbs of Boston. But Novelt, at the 1944 October Jaffrey of Wimberley, in early 1979, Novelt was the sole manager of the Sydney Filmmakers Co-operative, which still plays had internet registration as a legal entity.

Today the Filmmakers Co-operative Catalogue of independent film has around 100 titles of films made by its budget association filmmakers. The subject index gives names of the makers and the independent filmmakers are the late 19th Amendment, Anarchist, Arthur Peleg, Art Children's Film, Community Based Drama, Film Education, Environment, Experimental, Fantasy, History, Human Justice, Life stories and so on.

The catalogues also carries the experimental publications without titles and also have been put on the Internet. The production list is put on the Web by the Writers Film Fund and the Office of Women's Affairs and the Australian Film Commission.

Another important listing is of films made independently in the 1970s prior to government funding funds in Chris Lohman's *Independent Cinemas* or in *Women Start With* with the 1970 Music Prize in 1983 and the International Film Awards of 1985 both of which are now at Power Women and Tom Corcoran.

## POR FURTHER INFORMATION ON THESE LIBRARIES

### NATIONAL FILM LIBRARY

Jessica Barnes  
Film Study Officer  
National Film Lending Collection,  
National Library of Australia  
P.O. Box: Canberra, ACT 2608

### NATIONAL FILM ARCHIVE

Kirst McLaughlin  
Film Archive Reference Officer  
National Film Archive  
National Library of Australia  
P.O. Box: Canberra, ACT 2608

### VINCENT LIBRARY

John O'Brien  
General Manager  
Australian Film Institute  
P.O. Box 110, Collins Street, Vic 3000  
Soviet Filmmakers Co-operative  
General Manager  
Sydney Filmmakers Co-operative Ltd  
P.O. Box 217, Kings Cross, NSW 2000

**NEXT ISSUE:** Sets, film rentals, emulsions, cinematic chemicals

**Stretch your wings  
Australia.**



**QANTAS**



QP04



Susanna Minkley-Peyton, who plays Dawn, relaxes on the beach at Townsville before work.

# DAWN!

Dawn! is a dramatization of the personal story of Australia's greatest woman swimmer, Dawn Fraser

Director  
Producer  
Screenplay  
Editor  
Photography  
Art director  
Costume designer  
Sound recordist

Ken Hestroni  
Joy Cowley  
John Gribble  
Mark Lavelle  
Russell Bond  
Roger Major  
John Devlin  
Karl Hamann

Dawn  
Barry  
Mike  
Mick  
Pop  
Kate  
Lori  
Bee  
Robby

Susanna Minkley-Peyton  
Tania Ziegler  
John Shandwick  
Roxanne Bruce  
Jon Randolph  
Dionne Fife  
Peter King  
David Cugat  
Steve Muller



Dawn (Susanna Minkley-Peyton) and Lee Anne Ross as Ethel (Gloria Hartley) walk through a park.



Brightly lit office scenes of Dawn's manager, John Jarratt; Barry; Lori; David Cugat; and David Connell.



Dawn and Kate in Ethel's apartment, a set designed by set designer Tony Major.

## French Cinema in Crisis

*Continued from P. 263*

Partinace, linked for distribution purposes with Pathémcine, controls a smaller, but also significant sector: about 50 studios, and 5 per cent of the market. In the case of Gaumont-Pathe (recently formed into a Groupeement d'Intérêt Economique), with its 100 studios in 35 buildings and its control by distribution over the programming of 200 more, this figure is nearer 20 per cent. The huge Gaumont empire, *monopoliste par excellence*, covered by some and held by others, is the only rich, successful and safe future of the French cinema industry.

The situation on the other side of the fence is grave. Independent exhibitors, who still own more than 50 per cent of France's cinemas, struggle to survive, their only salvation in increased releases, festivals and rewards of various independent distributors, seldom able to obtain the financially-successful films required by the "big four". So their own circuits are rapidly disappearing. Naturally, the exhibitors are less expensive, particularly in the production side, where a film must now be made with the approval of a large company, or be condemned to come out only in a few independent cinemas and will never be visible.

Art houses are also suffering. While most are, by virtue of their links with a powerful distributor, are guaranteed the best films, those that remain independent fall victim to a vicious circle. High rents they show as experimental or difficult films — and their access to films is presently limited to those considered financially risky — they lose money and the confidence of their distributors.

If, however, this program of the many commercial firms, their underground status and tax-exemptness is withdrawn — between 15 and 30% as approved each year — it is unlikely that the old situation, with all films being freely available to all filmmakers and exhibitors, will ever prevail in France.

In conclusion, remarks are warranted about two other recent phenomena. Firstly, the plurality of exhibition was changed, at least in the cities, by the mushrooming of large cinema-complexes, technically marvels with automatic control and synchronization throughout.

In November 1977, Paris had 49 such complexes, many of which were able to run four to seven simultaneous screenings. However, research during 1978 showed a considerable swing back to the concept of one large hall.

For various reasons — ranging from difficulty of turning an old building designed for something else into a comfortable area with good vision and acoustics, from the enormous fee by the sole operator in charge of four or five different cinemas when an emergency arises to the dilation of an already dilating profit margin and the concurrent inability to persuade people already on the spot to buy a ticket to another film — complexe houses proved an unsuccessful venture and associations attempted to drive the market back to the cinema. Even though they may have allowed provincial filmgoers access to many more films.

Secondly, several problems have been raised by the simultaneous release, in different cinemas, of films with a dubious economic future. As well as making it impossible to judge the success or failure of such films, the dispersal of sometimes funds to draw the more important products.

Claude Sidi's *L'Amiral* is an outstanding



Centre Dramatique de l'Est: Claude Lanzel and Pierre Dornier in *National Star* — *France 3* broadcast

example of such confusion, for it could have been considered a brilliant success from many angles: a record audience of 23,000 on the opening night (October 1977), ticket sales of 196,000 in the first week and a run of six weeks in the "Top Ten". However, these figures were only obtained by opening the film simultaneously on 27 Paris cinemas and another 100 in the provinces.

Very quickly the film lost its appeal, as financial success was extremely short-lived, and it suffered the most devastating fall-off ever recorded: 120,000 in the second week, 77,000, 56,000 and only 20,000 in the fifth week, by which time its reputation had become well and truly established and it was obvious that the film would never be able to recoup its budget of FF 28 million (US \$7.5 million), which included FF 2 million (US \$475,000) for publicity. More seriously, however, what would happen to the few 300,000 disappointed filmgoers? When would they next see anything outside a French film?

With such a record, the reviewer is obviously incapable of remedying the most immediate crisis that of the 1976-8 period, in which the professionals continue to blame the public for failing the tests, yet supporting French films and preferring to sit at home watching films on television. The public, meanwhile, grants at high prices and charges poor, complicated films for its preference for a comfortable armchair and the small screen.

No doubt this is a prolongation of the troubles that have plagued the cinema over the last decade. But in fact they were partially blunted by the phenomenal success of pornography, which first hit the scene about 1973. Audiences flocked to see *Ecstasy*, sales abroad were greatly boosted and it seemed, for a while, that the range of *Entremont* had persuaded the public to go to the cinema more often.

When, however, the Government decided to enforce severe economic constraints on pornography, all the malaise surfaced again.

4. Despite government legislation, permission and finance to economically develop pornographic culture since January 1, 1976, the statistics of French films has continued to rise from 10 per cent in 1976 to 19 per cent in 1977. Gaumont, for example, FF 100 million (US \$25 million) goes to a regional coop set up independently in the Paris area (FF 3.12 million (US \$800,000)), pornographic films made in 10 houses with "public funds" (per film) an average FF 200,000 (US \$44,000) and are screened principally with a number of dispensations from the requirement of "specialized halls" (not reduced at about 5.5 per cent of the total cinema admissions, and some time "discretionary" dispensations bring in about 5.5 per cent of the total revenue, considerably smaller than in the field of pornographic films).

The solution is a present working in separate article dealing with the moral and artistic disadvantages, and economic advantages to agree a quota of index for the support fund of the main boom in pornography.

So much so that, in December 1976, the Secretary of State for Culture, attacked and blamed on all sides, carried out a program of research and interviews with cinema professionals in an attempt to dispel the illusion and suggest a cure. After four weeks of feverish activity only one doctor was named — the French Government! It was up to the Government to name its cures.

To judge whether such a demand was reasonable, whether the state like obvious aspects in times of distress could play the role of adviser, let us look at its present organization in detail.

## GOVERNMENT

In addition to commissions working on purely scientific and technical levels — and it should be noted the French's reputation as a leader in this field is well deserved — the Government now provides economic, administrative and executive support to the industry at a scale never before experienced. Two departments in particular, both within the Ministry of Culture, assume these functions:

Firstly, the Centre National de Cinematographie (CNC), created by an Act of Parliament in 1964, given initial approval for the making of films, co-ordinates the different branches of the industry, controls the documentary and non-commercial sector, is responsible for film preservation and the film archives, releases important statistics and attendance figures, provides details of production activity, contracts and transactions, verifies gross receipts declared by exhibitors and thus supervises the distribution of the money among the various beneficiaries on the agreed percentage basis.

Through its semi-governmental association, Cinéma Film, the CNC promotes and publicizes French movies abroad, organizes with organizers of widest international festivals and generally acts as an information agency. It is also in charge of censorship, through its "censure à l'ordre" — a very large group of people who, in 1976 alone, viewed 742 films and had to spend an X-rating (pornography or violence) to 224 of them.

By far the most important duty of the CNC, however, is the allocation of the *fonds de soutien* (Support Fund). Although the Government provides the largest part of this financial aid — the fund being a special account of the State Treasury — incomes are also forthcoming from other sources. These are professional subscriptions, television rights (now about FF 20 million (US \$4.5 million)) ticket sales and special taxes levied on foreign films (up to FF 306,000 (US \$82,500)). These incomes, though made without value appraisal, and X-rated films like "specimen cinema", tend to the hole, totalled nearly FF 35 million (US \$9 million) in 1977, and later on companies that produce and distribute these three types of film.

The first call on the fund is naturally for the wage and operational expenditure incurred by all government departments dealing with cinema. It is then up to the Minister for Culture to decide how to use what, in 1976, FF 223 million (US \$55 million) was disbursed from the fund. FF 29 million (US \$7.5 million) in the form of various subsidies and grants. These went to producers of short films, IDHEC (the official State film school), technical firms or organizations for research or improvement of equipment and processes, studios, laboratories, processing plants, and as security to banks willing to lend money to



Some from André Téchiné's *Méliès*. During FF30 million (US \$10 million), the film is one of the most expensive ever made in France.

#### productions and exhibitions

During 1977, substantial amounts were given to exhibitors for the modernisation of projection equipment (particularly useful for the small operators). In the construction of automated cinema-complexes and, for the first time ever, to distributors who have previously been the poor relations. Attracted by large returns of the kind allocated to agency services (éditions artistiques), a new system which is administered by the account of the government's agencies, the Office de la Cinéma Cinémathèque (OCC).

The OCC was set up in 1975 to encourage original creation from a national pool of writers. It consists of six departments, each with specific responsibilities:

**1) Short Films.** Once a script has been approved, up to FF 60,000 (US\$18,500) may be allocated. In 1976, FF 2 million (US\$6,000,000) was spent on 42 original projects (documentary, fiction, cartoon and experimental) and FF 46,000 (US\$13,800) on encouraging them to 35 more. Now that this has become a very important area, the department may soon have to change to accommodate the growing demands.

**2) Distribution.** An assistance for films considered "difficult" (French or foreign and liable to encounter special problems in France and abroad, a sum of up to FF 100,000 (US\$31,750) — but never more than 50 per cent of the total cost involved — may be given to help finance publicity and the making of copies. In 1976, FF 3.5 million (US\$1.065) was allocated.

**3) Screenplays.** A maximum of FF 15,000 (US\$3,150) may be lent to an author/writer to facilitate the composition, completion or rewriting of a full-length scenario. The money is repayable on a percentage basis.

**4) Tests.** This one-man department has, as its brief, the finding of new talent. Each year, in helping 8-10 beginners make part of a film, it can easily test their ability. If they are successful, the government can later seek help in making a full-length film.

**5) Research.** This department is primarily involved in socio-economic research on images and soundtracks.

#### 1. Advances against receipts.

The most vital work of the OCC is the advances of funds borrowed from the CNC for assistance in the production of feature films. Every two years a commission of 14 is appointed, among whom there must be at least one independent producer, scriptwriter, editor and critic. From the 450 odd scenarios and projects proposed, so as to satisfy funding those which fit immediately into category X and which thereby become ineligible, it chooses those films of "quality" considered most worthwhile. It then recommends to the Minister for Culture that a loan be granted.

Theoretically, priority is given to the most ambitious and more complex works — the type that would have greatest difficulty in finding finance privately. The average loan is about FF 700,000 (US\$19,500) and is valid for one year, with a possible extension of six months. If the producer has not found finance by that time he loses the loan.

Since the "advances against receipts" system is meant to be self-financing, all loans advanced to date eventually complicated are repayable, the first 13 per cent of gross receipts being returned to the fund until the debt has been paid off. The budget for 1976 was approximately FF 25 million (US\$7.5 million), allowing the financing of at least 25 projects.

Obviously, the various forms of assistance provided by these two bodies are ample proof that the Government is making a substantial contribution to French cinema. But many complaints have recently been voiced within the ranks of professionals, critics and the public.

Many claim that these have been incorrect, channelling and unscrupulous distribution of funds, engaging and iniquitous loans, biased selection of films granted financial aid and other political偏見. Such grievances need to be seriously examined before one can state with any confidence that the Government is in fact doing all it can to pull the ailing industry out of the doldrums.

There is little doubt that the support fund, though still serving a very useful purpose, needs a drastic overhaul, at least insofar as its

apportionment of resources is concerned. The exhibitors have for too long been favored recipients, it is not unusual for them to receive 70-80 per cent of their outlay on modernisation or restoration.

The OCC department, which is responsible for distribution, has been accused of inaccurate assessment; among the films released financial aid was Akira Kurosawa's *Dersu Uzala*, a film whose success proved, if such proof is needed, that aesthetic qualities do not necessarily run counter to the dictates of commercial viability, a matter which all visitors of the French cinema might well ponder.

Friction has long been a bone of contention. Initially, complaints were expressed about abuses of the 20 per cent tax relief afforded to art-houses, and against those which were not presenting or securing the required quota of quality films, so we have seen earlier, the Government was quick to withdraw these concessions when necessary.

Since 1970, however, a new argument has been raging on the 7.8 per cent V.A.T. levied on entry-tickets. The industry, contending that the Government is making an excessive profit from cinema — FF 150 million (US\$25 million) in 1976 — and that all goods and equipment are being taxed at the luxury rate (33 per cent), wants the V.A.T. lowered to 7 per cent to bring it into line with books, and theatre and cabaret tickets.<sup>4</sup>

The most basic of the attacks, however, is the "advances against receipts" commission, which has recently fallen from the high standards set by its predecessors. Some of its judgments have been, at best, capricious and dubious; at worst, unfair and unwise. It seems to have been used to serve political and private ends, outside the realm of aesthetics. As this commission plays such a vital role, one should look in some detail at its failings.

In relation to the film granted a loan, the commission has usually resolved not only a certain point for the economic situation of the country's cinema, but also an ideological criterion which separates it from the rest of the European Diagonale — given the most emphasis. If the applicant is actively left-wing, or known in this political circle, he has distinct advantages, indeed, if it almost a necessity for him to take a political stance in his film. As the EPR deputy, Robert-André Vivien, put it when addressing the National Assembly:

"The commission is the result of gestures, with an intellectual fibre, for political ends. If you propose a film on the streets controlled by the power that is in Algeria, on the torture in Indochina, an anti-American film, a film against the majority, you [very likely] get an advance."<sup>5</sup>

Vivien found that, following these guidelines, advances had been made to quite a number of extreme left-wing films, although they were without market. Some of them were later incapable of finding a producer or distributor, because their mediocre quality was impossible to camouflage; others — *La barricade du peuple*, *Angela Davis*, *La révolution de l'abattoir*, *La question* (despite the few supporters it found at the San Sebastian, Los Angeles and Montreal Festivals) — played to audiences so small that only a small part of the loan could ever be repaid.

<sup>3</sup> The latest development will be outlined in Part 2 of this article in the next issue of *Screen International*.

<sup>4</sup> *Revue des deux mondes* quoted *Le Monde*, April 1977, p. 102 (author's translation).

<sup>5</sup> *Cahiers du cinéma*, April 1977, p. 217.



Mary Warren (Piper Laurie) is unusually drawn towards Tim (Kevin Spacey), who is curiously fascinating.

# TIM

"A love story of an older woman and a younger, intellectually-handicapped man."

DIRECTOR  
Peter Weir  
SCREENPLAY  
Peter Weir  
PRODUCTION  
Peter Weir  
ART DIRECTOR  
Artur Zelnick  
COSTUMES  
Barbara Rydman

Michael Ironside  
Piper Laurie  
Michael Prior  
David Reeser  
Paul Dano  
Lisa Cervi  
Kathleen Quinlan  
Les Mckeown

Mary Hobart  
John Goodman  
Ron Marasco  
Brendy McVile  
Tim Arnold  
Dawn Steele  
Mark Ritterbusch  
Mike Hargrave  
Cathy Campbell

Piper Laurie  
Alan Alda  
Anita Barone  
Per Eriksen  
Peter Gwynne  
Deborah Kennedy  
David Pomeranz  
Margo Lee  
Kevin Little



The McViles (Kevin Spacey, Karen) and the Ensemble at Death of a Wedding



A florist helps Tim and Mary



Curly Campbell (Kevin Spacey) meets Tim in front of the letters above Mary's bed in her room



**Jim Sherman**

Commented from P. 271

We didn't rehearse in the way you do in the theatre. In theatre you rehearse people so that they can produce each night, certain emotions, feelings and ideas. In film, however, you only want them to achieve those emotions, ideas and feelings for the single moment when the camera is filming.

Consequently, I didn't try to find those moments during rehearsals. We merely mapped out a general background which gave everyone some idea of the shape of the film.

I think it is important that each person has in his or her mind an emotional graph of the character. That way they don't find themselves emotionally over-playing or under-playing a scene. There is usually only one character for a character, and each person should know where that place is, and control their performance to suit.

Do you have any particular theories on the use of the camera?

*Susanna of Secrets* was shot in very long takes and only on a 20mm lens, that was a great technical discipline. *The Night The Fowlers* was shot on conventional high-speed lenses, and with a highly mobile camera. I was aiming for a visual style, whereby the camera movement would combine with the characters to advance the drama.

Did you find it very difficult to raise the finance?

Quite difficult, even though it was a comparatively low-budget film (\$540,000). It was due mostly to the reluctance of the New South Wales Film Corporation that *Teen Bloody Teen* produced managed to get the film made.

The film was shot in Miami, which is unusual for a film of that budget. What were the advantages of doing this?

There are two advantages, and the first was budgetary. Obviously Miami stock is less expensive than Sydney, even though it's not the most saving, which is time and mobility. On location you work with much lighter equipment, and you can work faster, especially on location. On a six-week shoot, that's five per cent more important concern, than what the film is about.

The other advantage was the look of the film. I had long talked with David Seidman (director of photography) and we decided to go for a very harsh lighting style



Ruth Coddrell as Susanna in Jim Sharman's *The Night The Fowlers*, from a screenplay by Peter White

In many ways this was a reaction to many Australian films which have an air of their own self-righteousness.

Many Australian films are concerned with form over content, and I felt this was the case with *Susanna of Secrets*. I was very happy with it technically, but during the filming my concern was with decor, composition, lighting and camera movement, and I didn't have the time to spend on the vital area of script and performance.

By the time I came to *The Night The Fowlers* I was not concerned with technique. I felt sufficiently confident in my lack of attention to it, and could concentrate on the relationships between story and camera — how I would tell the story and how it could achieve the performance level it required.

Similarly now and that we agreed to make *Teen Bloody Teen* and now we make them about real cause. I would like to think that the new lucidity in *The Night The Fowlers* is the basis of the three central characters.

The film recently achieved success at the Toronto Film Festival. Does this mean there is likely to be an interested overseas distributor?

Saint-Saens has bought the film for the US and will open it in New York early in 1979. I believe it has also been sold to France, though an opening date has not been set. Certainly there was major interest in the film in New York, particularly from the Village Voice and Soho critics. There was a Chabrol film, *Vérité*, with a similar theme, and this gave them some point of comparison, which helps as it is a difficult film to describe; it does not fit into any category.

In this regard originally it is always an advantage in the market

place. Chabrol, I gather, has seen the film and is quite a fan, as was Lindsay Anderson, who saw it when he was recently in Sydney.

However, just now, when I think back to *The Hollywood Report*, did poor on the film being about Polley's discovery of consciousness, I thought that was a perceptive observation, particularly as it was one of the things people who didn't enjoy the film felt was lacking. But I think consciousness is something people get involved with such things as love and sentimentality.

You said the film was about consciousness and that some critics have claimed you didn't treat the characters compassionately. The two, however, are not mutually exclusive...

Sure. To have felt something so strongly and probably that one's response is to view him in a detached way, inevitably implies compassion.

One person said he was repelled by the music and presentation of the parents. At the same time he felt deeply for them, because, given their commitment and circumstances, they could only act as they did, which is with a certain bitterness. This led him to think about his parents and their situation.

When a film can produce such a response, I find it rewarding.

What is it like being a director with international experience working in Australia?

There are differences. In Britain, there is a great deal of aspiration and not much achievement. The Australian film industry, however, is renowned for its enthusiasm, and obviously expertise will grow with the industry.

It is important not to overstate the industry at an early stage. One

shouldn't pull a child on stage, and demand of him what you would of an adult. The important thing is to continue growing, and that can be in two ways.

Obviously films that will be commercially successful must be produced. But if we are to take ourselves seriously, we must also produce works that, while not necessarily going as appealing to an audience, are prepared to view society in a critical light.

So much of Australian art has been of the charm school type. That was one of the factors Patrick thought as a writer when his writings were attacked as pretentious verbal sludge at the beginning of his career. He had the same problem when his plays were initially produced.

**FUTURE PLANS**

What are your future plans?

I hope to continue my association with Patrick White and do another film. It will be a sophisticated comedy, the subject is love, and it will be his first original screenplay. It is based on a remarkable set of witty ideas, and should make a refreshing and different film.

Have there been any major influences that have shaped your work?

I have been influenced in my film and stage work by expressivism, particularly German Expressionism, with the films by F.W. Murnau, Fassbinder and so on. I am very interested in the resurgence of the German cinema and the way in which it has been redefined to view it in a new society without illusions.

In Australia, we have been encouraged to view our society romantically, nostalgic and sentimental, and that's interesting. As far as other influences go, directors such as Luis Bunuel, Luchino Visconti, and Georges Franju have impressed me.

These directors are known for making films that deal with the unusual...

They are films that have a certain poetic strength, not those that depend on documentary narrative.

When films were born, two schools developed: impressionism and expressionism. Impressionism means to record what was happening, and expressionism chose to interpret. Nothing much seems to have changed since Matisse and Lunacharsky, and film still falls into two categories.

Certainly it's the poetic and expressionist school I find more interesting. \*

**Margaret Fink**

Continued from p.290

I think you should plan the promotional campaign like a war, and David and Karen are doing that. Each film needs to be treated in its own special way. We bought and put a fair amount of publicity during production to create an initial awareness of the film. But we have also devoted a lot of effort to later magazine coverage. *The Women's Weekly*, for example, has decided to serialize huge extracts from the novel, and *Angus and Robertson* are reprinting the book with the film's logo on the cover.

We believe that Judy Davis and Sam Neill will be major promotional assets, despite the fact that they were unknowns at the start of filming. Both give excellent performances. Sam has also been snapped up by other producers since he worked with us, and by mid-year is going to generate a growing amount of interest.

I am also going to make Ged do a lot on this because he is a good mineral — he looks young and is a good sort.

Karen and David have also begun talking about release publicity with GLD and there is a number of ideas being developed.

## Are you planning to employ an overseas publicist?

Yes, we are talking to the NSWFC about this at the moment.

## What is the plan for Cannes?

On New Year's day I stopped drinking, and I won't be having another drink until Easter. This way I can devote the next months to really hard work. I am very serious about making this a success overseas.

Do you see the Cannes Film Festival as the way to the American distribution?

Cannes is one way, but not necessarily the only way.

Do you intend spending much on promotion at Cannes?

I don't know. I will have to discuss that with the NSWFC.

Are you planning to use the Australian Film Office in Los Angeles?

Absolutely. Irrespective of whether Sam O'Leary is the right guy for the job, his appointment is a very sensible one. It is so easy to spend \$17,000 on script development and advocacy setting, that you might as well spend it on an office in the USA. After all, no independent



Svetlana working in her garden. Photo: Peter Goffe

producer in Australia could afford it.

## Will the NSWFC play a major role in selling the film overseas?

I expect so. But the selling will also need my energies and personality, for what they are worth.

Have you thought about Cannes, or is that too soon?

Initially I didn't know. I am leaving a lot of these decisions to Mike Threlfall and the NSWFC — they have so much more experience than I.

## Who controls the final cut?

I do, but the most thrilling thing about the project has been the harmonious way Ged and I have worked together. I can trust her and, after all, isn't that what it is all about?

So far I have not been worried about this being a good film. But, as we all know, that still doesn't mean it is going to be successful at the box-office.

Do you have any future projects you are working on?

Bill Hardy is writing a script for me at the moment. It is an urban comedy and slightly historical so it will look contemporary when released. I want Robert Grubb and Germaine Greer to be in it. \*

**Gillian Armstrong**

Continued from p.292

It is disturbing in that the girl walks out the door at the end, only to go home again ...

Yes, and obviously I did that on purpose — I wanted to disrupt people.

However, you did delete the ending for a long time ...

Yes. Originally she kept walking, but I thought that was too easy. I think the new ending is truer.

Was it shown with "The Hurdling" in Melbourne?

Yes, and a lot of people didn't want to see *The Hurdling* again. It had a two-week run before they took it off.

Because of Melbourne, Criterion didn't want to release it in Sydney in case they lost more money.

The film was also theatrically released in Sydney by the Union Cinema ...

Yes. With the help of the AFC, I put it on a double bill with *Lure*. *Lure* from Terence Kelly. I went into recess and it opened the

night I left. We did break business, with queues down the road. It was a really good double and people felt they had their money's worth.

The Sydney then took it up as a double bill for the Trendy Cross.

It has been alleged that although the program took a lot of money at the Union, the return to the filmmakers was almost all ...

Yes. We simply didn't read our contracts and were both ripped off. We followed the pattern of the other double bill programs and didn't check the fine print.

I can't remember how much it made, but the deal we were offered with the Union was either \$300 for the theatre for the week, or 40 per cent of the gross. That would have meant paying a couple of thousand in theatre hire.

Did the advertising costs come out of that?

Yes, and \$3000 in publicity. The AFC gave their money back and the Union made huge profits, but we made nothing. It was tragic. \*

Films cast and crew details are given on p.299 in the Production Survey.

Two firms about communities' Unions and urban development



### Woolloomooloo & Green City

are seeking the best 3D or 2D film crews and facilities to illustrate the story of our Film Festival. Our 3rd, 4th and 5th year, a five screen and several 20-seat plus, a video projector and playback system. A Nov. 2, 1980, local election involving Mayor 2000 projects and candidates, 400 screens programme of entertainment items every Fri, Sat & Sun and a general awareness of community involvement covering all aspects of life in Australia. (Over 50 years, \$10,000+).

For info of our services contact:



Sydney Filmations Corp. Ltd.  
P.O. Box 217, Kings Cross, N.S.W. 2011,  
Australia. Ph: (02) 31 0721

## FILM ASSOCIATES

has one of the few 6-plate Steenbecks for hire in Melbourne. Fully equipped editing room available. Rates as low as \$30 a day for bookings of more than a week.

(03) 568 3741

## PALM STUDIOS

11-15 YOUNG STREET, PADDINGTON  
N.S.W. (02) 31 0531

- \* *Slow Mixing*
- \* *Transfer* — 16mm, 17.5mm, 35mm
- \* *Double Head Transfer* — 35mm, 16mm
- \* *Voice Over*
- \* *Post Sync Recording* — 16mm
- \* *Music Recording* — 8 Track or 2 Track to Image
- \* *Feature Reelsets Service*
- \* *Half the average Rates*

PETER BUTT (Manager)

ALASDAIR MACFARLANE (Mixing Engineer)

## MACCLESFIELD PRODUCTIONS

- \* a complete film editing and post production facility for the television filmmaker involved in features, documentaries, information and short films
- \* all facilities and equipment, including our 4 and 8 plate Steenbecks and theatherite, are available for individual hire
- \* Macclesfield synchronises colour and black & white film

Contact Robert Martin at:



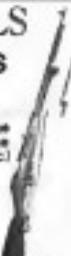
20 Thomson Street  
South Melbourne Vic. 3205  
Telephone (03) 689 4125

## GUN RENTALS COLLSHOOT SALES

offers a Specialised Service to  
The Film Making Industry via rental of

- \* Most Every Type of Antique Firearms
- \* Most Every Type of Modern Firearms
- \* Edged Weapons (Swords, Knives, etc.)
- \* Military Items (Uniforms, etc.)

ANYTHING relating to the above fields.



3 Elizabeth St, Coburg  
Melbourne, Vic. 3058  
Phone: (03) 354 6876

## ACME OPTICALS

14-16 Whiting Street, ARTARMON,  
N.S.W. 2064

**(02) 438 2993**

AN INDEPENDENT OPTICAL HOUSE  
THAT CAN NOW OFFER YOU

THE  
COMPLETE OPTICAL  
SERVICE

Ring

**LARRY WYNER PAUL GLUCINA**

COMPETITIVE PRICES AND EXCELLENT SERVICE

**Claude Lelouch**

Continued from P. 25

But, just as everything is wearing out, one of the two renew himself or herself a little faster than the other. There is always one person in a couple who is a factor faster than the other, and the good sooner to find new ideas. So the one who develops the most moves away from the other. It is a terrible rule.

What is wonderful is when two people catch each other constructively and do not resent their actions. For example, he comes back home every day in a wife who tells him new things — or vice-versa for her.

What happens up against couples is that as one lives with another person one loses one's mystery. Little disappointments begin to occur. Perhaps if one had the courage never to do certain things in front of the other person, private or personal things like brushing one's teeth or walking around naked in the apartment, this would not happen.

A woman shaving or playing her typewriter in front of a guy has no idea of the impression he is doing himself if she would only think to close the door, she would increase her capacity of impressing.

In a couple, the thing that is mostly lacking is impression. It is like putting flowers in an apartment — this does not serve any purpose, but it triggers the imagination, it's pretty. One must know how to do things that are only pretty.

Does living together necessarily prevent two people from growing as individuals?

Not at all, but it depends on particular cases. If one of the two individuals is deeply jealous, he can ruin the other person's life. Jealousy is a very refined thing, when someone tells me he is not jealous, I just laugh. The trick is not to show one's jealousy. It is for oneself to keep it as a personal punishment! We all have that propensity to varying degrees, we should not before others with it.

The greatest problem couples face is inability of each partner to understand that someone else could please the other. A man and a woman living together both believe they have a monopoly on the other's happiness. All too often a woman begins to feel jealous as soon as her man shows affection to his mother, sister, or women friend. Whereas, in fact, deep love is to want the other to be happy, by whatever means. We have not succeeded in that yet. One needs a generosity and for that, I personally have not met a woman with such a soul.

What measures me is when I



Claude Lelouch, with actresses Anneke Grönloh and Catherine Deneuve, on location for *Allo! Allo!* a comedy

meet a couple that is healthy, and has been together a long time. I see that these couples tend to go in the direction I have been pushing out, with deep work by the couple for the couple, each person needs to understand the other, and the reasons why the other says whatever he or she does. Above all, they sit permanently toward each other.

In "Happy New Year," one way marriage is a contract for people who are afraid of happiness and freedom. Do you still hold to that?

I can live all without, or that I occasionally betray myself for the sake of a good boy. But that lies in itself more or less true.

I think it is rather found to be forced to go through a marriage contract with the attitude, "Well, at least, I am protected in that way." How can one speak of protection when there is the word "love"? A person is protected only if love really exists.

You also say that a man is someone who goes all the way to the end of things. Is a woman someone who doesn't go to the end of the road?

It is just that a woman is more subject to influences than a man. She changes direction more easily. But the ability to change one's mind faster is a form of intelligence as a woman has an alignment of some sort, which sounds better, she accepts and adapts, whereas men are more stubborn and can go further. Then a what I meant. In fact, I am a writer. I make up stories. I think women are more episodic, more narrative and perhaps more intelligent than men.

But women do not have the same means to bring about these dreams. They lack physical

means, they lack strength. They are lesser than us physically.

On the level of reflection or thought, women have been somewhat held back. That is why there have been more men than women writers, and more male than female filmmakers. Until now, men have managed to protect this advantage by forbidding a certain number of things to women. The proof is that as women are being liberated, they are showing themselves to be increasingly our equals, and sometimes our superiors.

Do you think people in France approach love experiences differently from people in the U.S.?

I am hard to say. The French have both told so often that he makes love well that he has created by believing it, in any case, he is living on that reputation. The Americans, however, has heard so often that he makes love badly that he has started believing it.

But, nevertheless, in purely a matter of individual cases, and it is possible to be very good with one person and very bad with another. And as it is constantly a great lover. So I think it is just French and American public confusion that have set up the difference.

Is there anything particularly French about romance?

Well yes! We have behind us centuries and centuries of literature written by people who have told us in detail what we should do to seduce a woman. Our magnetic library is more complete than the American, for example.

A Man and a Woman, for example, did better in the U.S. than a day in Paris. It is a romantic film, yet it showed a supposedly less romantic people more than it showed the French

Lovers. Story was also more successful here. I could give you plenty of examples.

I think the love of romance and violence in the U.S. is stronger than in France. There are more romances here, and there are more violent people. You are the country of extremes. When I am here, I have the feeling I am meeting people who are fantastically good or who are really pretty bad. In my native country, mediocrity is raised the rule. Americans raised me a little of the Jewish people, where you are the best and the worst side by side.

What do you think of fairy tales?

Fairy tales are bad for little girls. As little girls grow up, this risk running from one disillusionment to the next, never finding the Prince Charming they had as much hope about during their childhood. Then let them go by every time they repeat themselves who does not correspond to their image of a perfect lover. They are constantly disappointed, that is why I am against fairy tales toward teenagers.

However, I am all for fairy tales that make up that little rubber one tale, that blackbirds are singing or that fish are terribly funny when they tell a story about goldfish. But I think I will avoid telling my daughter fairy tales about Cinderella or Prince Charming, as all of the stories eventually robots will have a bit of a chance. \*

## CINEMATOGRAPHY

- 1960 Le temps de l'amour
- 1961 Le roi et la châtelaine. Vionnet was removed after five weeks. Lubitsch was later replaced by Jean Paul Rappeneau.
- 1962 L'Étrange cas du docteur Mabuse
- 1963 La morte, une variété. Georges Péclet, who was student by actress.
- 1964 Les filles des Rocheles
- 1965 Les grandes vacances. Père et fils
- 1966 La guerre des boutons
- 1968 Le déjeuner sur l'herbe. A. Massé et W. Bourdier
- 1969 Spécial vingt-trois. For like
- 1970 Le bonheur des autres. 3 Days of the Condottiere. Director of the Désordre des bœufs
- 1970 Le tigre et le poisson. R. et M. Lévy, Skarbé
- 1971 Le meilleur pâté du pays
- 1972 Le regard
- 1973 Le journal d'un couple. L. Leterrier
- 1973 L'Amour meurt heureux. André Acquier
- 1974 La belle étoile. R. et M. Lévy, Level
- 1975 Marisol
- 1976 Le plaisir et la mort. (The Cat and the Mouse)
- 1977 Le temps dans la mer. (The God and the Devil)
- 1978 Nuit et matin. (I Had to Be
- 1979 Le plaisir des autres. (I Had to Be)
- 1980 Beaujolais, une histoire d'amour. André Minet, André Caillat
- 1981 Amour, un peu de... (After Love)
- 1982 Amour, un peu de... (After Love, You Walk, You, After You)

Film Reviews

Continued from P. 337

For it taken up by "Uncle Max", (Karl-Marx-Bund) of a right class of enlightened bourgeoisie. The literary world in which he has arrived has had plenty worse, including his full 12 volume series. It is true, rather than the pull of his "new left" associates which gives him the pre-occupying illusion of the day, but poverty (Eugen Pötzl, Chancery), ignorance, materialism, are also financial assets.

Finally, File seems happy on his new level, but the need of increasing desire sperms as he becomes interested in his partner's vulva, and this is not without some social ~~excuse~~.

The differences between Fox and his two friends is hardly self-evidently stated. His preface begins, somewhat modestly, that lack of books and art are at a premium. Eugene Stevens has magnificence, but, unfortunately, stays with the east and the south. The author of *Artists and Friends* (1926) emphasizes Stevens' qualities under the rubric of eloquence and clarity. Stevens' book was not bad, and Fox, reciting it, thinks himself cheated out of his memory, but fails to mention how long this takes when he is otherwise away. Eugene's introduction and capsule review, however, provide hints that include it in memory and by the author's choice that well-known names of the middle classes, like

In the safety of their dens, they play and run. I have observed instances of a very interesting example... we saw two young turkeys rifle the dead from a turkey with meticulous dismemberment. They even take feathers from another bird's back to build a nest.

URSULA JUNG

**Negative Cutting Service**  
16mm and 35mm

Prompt, reliable service  
including pick-up and delivery.

29 Rosebud Parade,  
Rosanna East, Vic. 3084  
Phone 4596192

TO ADVERTISE IN  
**CINEMA**  
*magazine*

Peggy Nicholls: Melbourne 830 1097  
or 229 5983

Sue Adler: Sydney 26 J635



For Oberst Weissenhaubiger, the same cracked across the back of his pants, and he took him to the hospital. (Citation: Marchal, Eric and 2014, *Police*).

in our relationship with people of faith

Friedlander's test for dental and medical xerography is there, and his use of a goniometer. When this is mainly picked up as a public health by itself, although technical goniometry is mentioned, the latter is mentioned in the beginning but rarely observed behind the reflexology of the underwriter. For surfaces a stiffness sense of resistance

Although the notion of first-mover advantage has been well accepted, the literature on strategic alliances has not fully addressed this issue. The findings of this study indicate that the first-mover advantage is not always a guarantee of success. In fact, the results suggest that the first-mover advantage may be a double-edged sword.

#### **Body Impairment is dealt with Discretionarily**

are not found, & its unique function. This is  
quite ridiculous.

Falk is admitted to the stage by virtue of his sexual predilections only. His interests in shade slightly marred his pursue faireplay factors, and it is partly this reason. He is the outsider. Foss-finder gives the present association and subsequent dismissal of Falk as a candidate for the latter measure of exclusion.

There is a certain naivety involved in this latter prediction, the film on the moral superiority of the proletarian class.

the insurgents, when, in fact, the only difference is that one has money and the other has none. Pick-pocket the same self-same set of people as his enemies.

saves money as the homeowner. Since the money which bought the winning lottery ticket was not his own, it had been stolen (stolen out of someone). After all, win, although he brings his owner a bottle of expensive perfume, he never thinks to offer the city lottery, yet he has won the race.

Sense of this block and what's mostly the narrative style is a little more inclined to be like. That theory was off smooth, but with two more layers over it and pointed characteristics. If it's a closed letter or which was the number of the characters, it is the mysterious way they are shown and observed along with the clear upright expression of relationships. What's next? It is here that the film begins its second

It is to be noted that the term *white privilege* has been coined by the author. This concept offers us a compelling analysis of interclass issues, from Peet's snobbishness and Elspeth's snobbish colouring program, to self-happy and her current self-indulgent and money-obsessed life-style. For the most part, she is resolute, although tragi-comic, an amoralist, and this in a way which seems up Peet and Bill's Friendship. It may be unfortunate, but it is the author's task to highlight so much as to make it a strong and interesting theme.



 BANK  
AUSTRALIA

Film Festival in New York  
Continued from P. 267

"Home Suxxx's 1977 *Stutter Bay* is the more multifaceted film, set on a windswept stretch of Australian coast, where policemen abound, people are scarce, and the weather is unpredictable. The plot is told through闪 of beach and sea, evocative gloom, and in words only when absolutely necessary. The picture is crisp, and very slowly and steadily the film begins to move on. Unfortunately, Sutkus feels compelled to introduce melodramatic sequences that break the quiet spell. And while an early visual description of the boy losing his police shirt seems essentially a film joke — where the absentminded officer keeps his shirtless police shirt has been born to replace his dead friend — is anachronistically tiresome.

"Other *Sutra* worth noting are Bruce Petty's very clever short animation *Australie*

History; Fred Schepisi's *The Devil's Playground*, a remedy for that original story of a young seminary boy coming of age with his spiritual and sexual needs; and Ethan Stoen's *In Search of Anna*."

Rex Reed, *Daily News*, November 29, 1978

"When people used to think of Australia, they thought of kangaroos. Now, when people think of Australia, they think of *The Thorn Birds*. Neither episode, it turns out, is comprehensive. Australia is as vast and divergent a landscape as any continent on the industrial, social and economic map, and we're just now finding out how progressive that country really is through its growing film industry.

"The first staffed booth was on the deck,

said over by the Australian Film Commission, reminds me it is time to re-think the Australian Film Festival."

"Oddly, the two most acclaimed Australian films — *Picnic at Hanging Rock* and *The Last Wave*, both by Peter Weir — are not included in the outfit. (Hopefully, they will open soon in continental cinemas in the New York market.) Nor is *The Chant of Jimmie Blacksmith*, this year's official Australian entry in the main competition in Cannes, and one of the films I would have thought most representative of this country's national platform, dealing as it does with a disturbing page from history about a decent, hard-working shearer raised by washrunners who try in vain to maintain the white pioneer society at the turn of the century. Maybe the Aussies thought a too shocking to bring to New York audiences."

"What we got instead are some of Australia's weaker efforts. I haven't seen all of the films on the week's schedule, but from what I have seen, I'd say none of these films have any chance at popular success outside the circuit of downtown Melbourne. The opener was *Sunday Too Far Away*, a 1974 feature about sheep shearers that attempts to show Australian shepherds as rugged as the terrain they survive in.

"*The Devil's Playground* was largely made by one of Australia's more gifted young directors, Fred Schepisi, but its theme — religious obsession distorting the lives of young men in a rigid Catholic seminary — was clichéd, predictable and unconvincing.

"*In Search of Anna* is one of the most boring and trivially pretentious films ever turned out by any country, proving there are cinematic frauds writing money everywhere.

"*The Night the Possums* is as bewildering as its title. A story of homo-eroticism style wrecks the story of a rape victim's social progress, but I suppose we should keep in mind the fact that these are works from a country still finding its way in the movie world.

"Some strengths do emerge in *The Getting of Wisdom*, the sympathetically photographed but ultimately tedious study of a sensitive girl from a poor background struggling through the social injustices of an exclusive finishing school in 1910. Based on a popular novel in Australia, this pulp-paperback kind of movie fiction has more impact down there than it has in the U.S. — where we've seen them "how tough it is to grow up" movies time and again.

"The best of the lot is *Caddie*, a beautifully produced sex-fest starring Jacqueline Scott about a sexually naive wife who leaves her husband at the height of the Depression, sets out to make a new life for her two children, and ends up working as a bordello as a middle-aged, gloomy soaper. A sensation in Australia, this *Woman's Lot* clearly will strike chords in the hearts of people everywhere, for its inventiveness, honesty and compassion of the human heart is universal. Few films worldwide have as succinctly captured the Depression era. David, and in Helen Morse, Australia has produced an icon of major shabbiness.

"Newspaper critics consider the rise and decline of Australia's deserved radiance as it passes the rivalry of two competitive film companies.

"Many critics have pointed it hopefully, but I found *Newfront* a test of strappling audacity. Despite its many reservations, I still take pleasure in welcoming new voices to the movies, and Australia's are coming through loud and clear." \*

— Arnold, the American Film Office Inc.

# ATTENTION ALL FILMMAKERS

## NEGATIVE CUTTING

Fast, efficient, professional services are available



**DIRECTIONS**      **in house to complete**  
**DAVE GRIFFIN FILM SERVICES**  
Any job done — video film services

The same day service may require  
extra charges for rush delivery  
Contact the personally at

**SOUND**      **GRIFFIN FILM SERVICES**  
All studios need sound for your movie  
Telephone 322-3201 Ext 2100

**Facilities are fully equipped for all**  
16mm and 35mm productions  
providing matching for features,  
special shorts and documentaries



Decide for yourself!  
We all have our own premises  
No red tape . . .  
Deal with each of us personally —  
and know who cuts your film  
(with the white gloved treatment)



**CHRIS ROWELL PRODUCTIONS**  
10 Perfect Street  
Wearside, N.C. 27760 Telephone 322-4175

One-day service or estimates  
available with free  
Ring Pam To 322-3201  
100 cameras  
Transportation

One-day service or estimates  
available with free  
Ring Pam To 322-3201  
100 cameras  
Transportation

# WE FAIL

rather dismally to reach  
the drive-in viewing market

Most TMT readers take their  
film seriously and prefer hardtop  
city or local cinema

## A HUGE CONCENTRATED MARKET CLOSE TO TOWN

To reach the discerning film goer  
be seen in

### **MELBOURNE TIMES**

207 Lygon Street, Carlton 347 4977

50,000 copies delivered weekly in  
Melbourne and inner suburbs

## FRAMEWORK

University of Warwick, Coventry CV4 7AL  
United Kingdom

- ISSUE ONE** — Interview with Alain Resnais; R. Wood; Articles on Shakespeare Film, Insert, Beckett, Thomas Pynchon, Pynchon, Artiles in *Berlitzak's*, Canetti, Whittemore
- ISSUE TWO** — Articles by Pasolini, Bertrand, Peter; Articles in *Berlitzak's*, Canetti, Whittemore
- ISSUE THREE** — Interview with Bertrand, Berlitzak, Zizek and Saito; Poem on Semiotics Article on Godard
- ISSUE FOUR** — HOLLYWOOD Part one; Articles on Psychotherapy; Heath on Java and Ideology; Mar Optika; Editorial Reading of *The Reckless Moment*
- ISSUE FIVE** — HOLLYWOOD Part two; River of No Return; To Be or Not to Be; One Flew Over the Cuckoo's Nest; Kirk, Wilder, Ratner
- ISSUE SIX** — IDEOLOGY Part one; Sexuality and Power; The Spectre of Stevenson; Compte à Lie; Cecilia, It's All Yours; Doctor on Japanese Independents; Youths, Massagers
- ISSUE SEVEN** — IDEOLOGY Part two; African capital — articles on and by Nyerere, Haile, Gengis, Quassim Sircene; Polici's *Cassandra*; Emerson and Ideology

Feature reports, book and periodical reviews in every issue.  
Postage and handling extra. £1.00, £1.20, £1.40, £1.60, £1.80, £2.00.

Single back issues 50p + 10p postage.

Subscriptions for 2 issues £1.80 + postage £2.00  
4 issues £2.40 + postage £2.80  
6 issues £2.95 + postage £3.00

## CANNES FILM FESTIVAL 1979

### MIP-TV 1979

*Make your arrangements for the  
1979 Cannes Film Festival now through*

#### **MONIQUE MALARD**

Consultant \* Public Relations  
\* Organization

- Hotel Accommodation/Apartments • Accreditation
- Foreign Clearance • Advertising • Publicity • Office Accommodation & Supplies • Translations

Arrangements also made for —

- Lunches and Dinner Parties • Press Conferences
- Business Machine Rentals • Secretarial Assistance
- Telex Facilities

Apply as soon as possible for further information to —

Monique Malard,  
Les Myrtes B  
10, rue Auguste Pardon  
64400 CANNES  
Telephone 68 3836



## **Tasmanian Film Corporation**

- FILM PRODUCTION
- STILL PHOTOGRAPHIC WORK
- SKILLED PERSONNEL
- 16/35 AND AUDIOVISUAL FACILITIES
- EQUIPMENT HIRE — INCLUDING DYNALENS

CONTACT THE CORPORATION  
FOR FILMING IN OR OUT OF  
TASMANIA

1-3 Bower Road, Moonah 7009 Tasmania  
Phone 30 5033 Telegrams: Taslim Hobart



# BACK ISSUES

- Copy(ses) of Number 1 at \$4.00\*
- Copy(ies) of Number 2 at \$4.00\*
- Copy(ses) of Number 3 at \$4.00\*
- Copy(ses) of Number 5 at \$4.00\*
- Copy(ses) of Number 9 at \$4.00\*
- Copy(ies) of Number 10 at \$4.00\*
- Copy(ies) of Number 11 at \$4.00\*
- Copy(ies) of Number 12 at \$4.00\*
- Copy(ies) of Number 13 at \$4.00\*
- Copy(ies) of Number 14 at \$4.00\*
- Copy(ies) of Number 15 at \$4.00\*
- Copy(ies) of Number 16 at \$4.00\*
- Copy(ies) of Number 17 at \$4.00\*
- Copy(ies) of Number 18 at \$4.00\*
- Copy(ses) of Number 19 at \$4.00\*

UNAVAILABLE: numbers 4, 6, 7 and 8

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Tel. \_\_\_\_\_ Postcode \_\_\_\_\_

Total amount enclosed \$\_\_\_\_\_

Cinema Papers P.O. Box 564 Victoria Street, North Melbourne, Victoria, Australia 3051

\*Australian only. For overseas rates see below.

Please allow up to four weeks for processing.

# Order a Bound Volume or Easy Binder now!

## BOUNDED VOLUMES

### ORDER VOLUME 4 NOW.

Numbers 13-16 1977-1978

### VOLUME 3 STILL AVAILABLE



Standard 16 page black & white photographic printing.  
Black & White, colour print 100%  
Illustrated pages.  
• Exclusive interviews with  
productive characters, actors  
and technicians.  
• Valuable financial material  
on stage and film  
production.

• Film and book reviews.  
• Photo and feature articles  
written by the best local  
and international producers in

• Box office reports and guides to film programmes and  
exhibitions.

### STRICTLY LIMITED EDITION

#### TO PLACE AN ORDER FILL IN THE FORM

PLEASE NOTE BOTH VOLUMES OF  
NUMBER 1 & NUMBER 3 (Numbers 13-16) - Zone 1  
AND NEW ZEALAND AND AUSTRALIA

### OVERSEAS RATES (including postage)

(A) Subscriptions and air subscriptions (per 8 issues)  
Zone 1 New Zealand, Japan, Surface - \$A19.00 inc - \$A21.80  
Zone 2 Malaysia, Singapore, Fr Indonesia, Macau - \$A21.80 inc - \$A28.00  
Zone 3 Hong Kong, India, Japan, Philippines, China and Surface - \$A21.80 inc - \$A40.00  
Zone 4 North America, Middle East, Europe -

## EASY BINDER



Cinema Papers, please let us know if a loose binder  
is available or back with good reinforced binding.  
Individual numbers can be added to the binder  
independently - or discarded if desired. The new binder  
will accommodate 10 copies.

#### TO PLACE AN ORDER FILL IN THE FORM

\$A10.00 inc - \$A44.40 Zone 5 (British Malaya, Africa South  
American Surface - \$A19.80 inc - \$A41.60  
Zone 6 Bound Volumes (per volume), Zone 1 Surface -  
\$A20.20 inc - \$A23.00 Zone 2 Surface - \$A20.20 inc -  
\$A25.00 Zone 3 Surface - \$A20.20 inc - \$A26.00 Zone 4  
Surface - \$A20.20 inc - \$A21.00 Zone 5 Surface -  
\$A20.20 inc - \$A27.70  
(C) Magazine. To the price of each copy add the following

## ORDER FORM

### BOUNDED VOLUMES

Please send me  copies of Volume 3

(numbers 9-12) at \$10.00 per volume

Please send me  copies of Volume 4

(numbers 13-16) at \$30.00 per volume

Enclosed cheque/postal order for \$ \_\_\_\_\_

### EASY BINDER

Please send me  copies of Cinema  
Papers' easy binder at \$12.50 per binder  
Enclosed cheque/postal order for \$ \_\_\_\_\_  
For more information

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Postcode \_\_\_\_\_

Total amount enclosed \$ \_\_\_\_\_

NOTE: Remittances in Australian dollars only

Cinema Papers P.O. Box 444 Western Street

North Melbourne, Victoria, Australia 3051

Please allow four to six weeks for processing

Surface 1st Head - \$A0.50 Air - Zone 1 - \$A2.00 Zone 2 -  
\$A3.50 Zone 3 - \$A4.20 Zone 4 - \$A4.90 Zone 5 -  
\$A5.20

(B) All remittances in Australian dollars only  
1st Surface Air Letter available to U.S., German Federal  
Republic, Greece, Italy and U.S. Irl Subscriptions (per 8  
issues) - \$7.60 inc per bound volume - \$A20.00 Irl  
Magazine - post \$1.00 per copy



*When you travel, travel in style. With UTA French Airlines To Europe or the United States.*

**UTA**  
French Airlines

*You'll like our style.*

For reservations, Sydney: 33 St Kilda Street, Telephone: 211 1271. Melbourne: 440 Collins Street, Telephone: 671 1402.  
Brisbane: 331 Queen Street, Telephone: 221 5255. Adelaide: 17 City Close, Telephone: 212 4466. Perth: 23 Terrace Avenue, Telephone: 521 9639.

ANOTHER  
CARLTON  
PRODUCT



The first and last words on table beer. Crown Lager.  
Australia's Premium Beer.

